

Southern Enclave

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Race Relations in the SW Universe

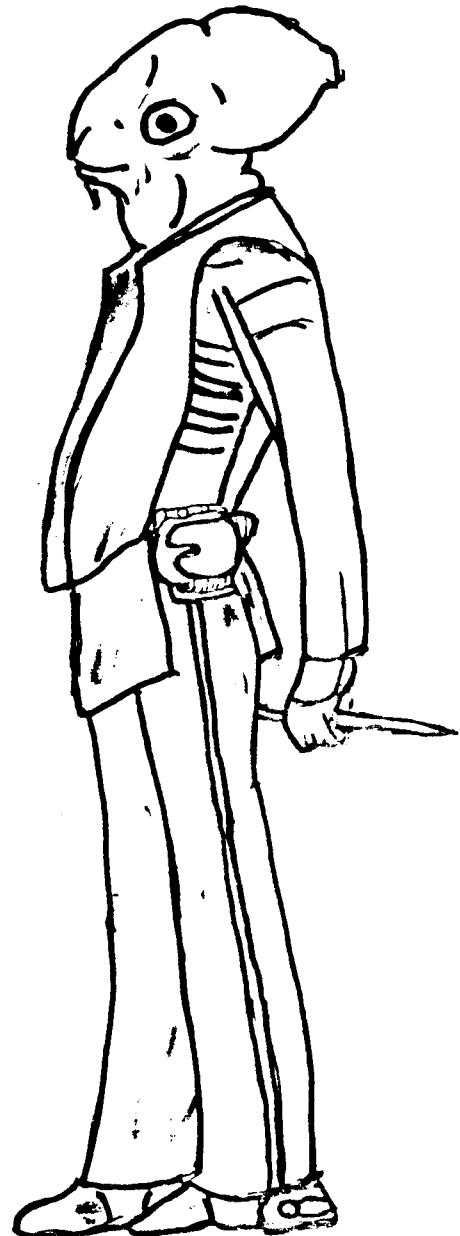
Sandra Necchi

In a galaxy so diverse as that presented in the STAR WARS Saga, racial/species conflict is impossible to keep track of. Some humans may hate all non-humans, while others may hate only certain non-humans. Then there are the complex arrangements possible between non humans. The internal bigotries of one planet may reach out into neighboring systems and mix with whatever conflicts exist there, ad infinitum. The variables inherent in such overwhelming variety can make galactic sociologists quite overworked. Then again, there is the strong possibility that because of this immense racial/species diversity, conflict may be muted and in many places non-existent. The more homogeneous a society, the less possibility for racial conflict, but in STAR WARS, homogeneity might just mean diversity, that is, the norm in everyday life.

Where this racial diversity comes together in largely egalitarian form is among the criminal spacer element, as seen in Mos Eisley. (As for Jabba, he's an equal opportunity tyrant.) Racism is largely a product of economic privilege and competition and, to a lesser extent, a particular people's own ideological assumptions about itself. In the world of the outlaw, such biases do not go away, but they are often transcended by more common links, like risk and opportunity for gain. These are more evenly distributed. This is not to say that some form of hierarchy is non-existent, for that would be impossible. There is always unequal distribution of everything wherever one goes, even in the most democratic arrangements. But there is nothing more equalizing than non-conformity, and certainly criminals are the most non-conforming of societal dissidents.

But the galaxy in SW certainly does not constitute one collective, uniform society. It is fragmented, parts of it quite mongrelized, others not. And we see many more humans than any other race. We can interpret this as cinematic necessity, or we can accept it as an accurate portrayal of the galaxy at large. If the latter, then conflict is inevitable, even endemic.

As an example, the Alliance, on the one hand, exhibits racial integration, especially in ROTJ with the Mon Calimari and Lando's co-pilot being in crucial leadership positions. The Calimari are



assigned an entire command of their own, in arguably the most important battle in the war. Yet, on the other hand, one is reminded of the army's old racist custom of separating regiments by race. Why no integration of combatants? It might simply be due to differing biological needs making it harder for species integration to occur, yet we have already seen that in ANH and ROTJ (Mos Eisley and Jabba's palace respectively) that that does not necessarily have to be a problem. There is always the possibility that the Calimari prefer to operate together among their own kind for cultural, sociological and/or psychological reasons. Beyond all this, however, is the apparent state of human-dominated leadership within the Alliance, and in most of the lower ranks as well. If the Alliance leaders are former Republicans, then perhaps this is a sign of the Old Republic's afflictions, still evident within the Alliance hierarchy. This does not necessarily mean that there are overt biases against non-humans within the Alliance leadership, but that they fail to attract the participation of many non-humans. Perhaps the Alliance simply does not appeal to the specific needs of non humans. This is quite a common phenomenon with rebellions or protest movements which profess, quite sincerely, egalitarian and humanitarian goals but wind up too homogeneous in their membership. The white middle class student movements of the 60's--though active in civil rights work in the early years--often failed to appeal to blacks, activist or not, particularly when they put civil rights on the back burner in favor of protesting the Vietnam war. Many non humans may simply view the Alliance with disinterest, even distrust, reasoning--and probably quite rightly that their main goal is simply to wrest power from the human Imperials, that their war is merely one between two different factions of the human elite. The Alliance may not have enough consciousness of the problems of non-humans to attract enough solidarity among them.

In reference to the Empire, all we see on screen are humans serving and working with it. Darth Vader might use the services of non human bounty hunters, but they do not specifically work for the Empire. In ANH, we see an Imperial officer refer to Chewie as a "thing" in a rather rude tone of voice. We do not know if this is an attitude common among the Imperials or if this individual officer is just one among the general population of the galaxy who do not like tall, furry "things".

If indeed there exists an Imperial bias, how does this translate into policy? Are there any Imperial laws based on race, like exclusivity restrictions? Is there perhaps a movement among non oxygen breathers for easier access to major Imperial centers that are human dominated? If so, did this movement exist during the time of the Republic? (Since I believe the Empire to be merely a less subtle extension of the Old Republic, I think the answer to that question is a resounding yes.)

The only time in the Saga that we see the Empire even remotely interacting with non humans collectively is in ROTJ with the Ewoks. The Empire seems to have completely overlooked the Ewoks as a threat, probably reasoning in a condescending fashion that these "primitive, ignorant savages" could hardly constitute a danger to its plans. This is obviously a racist attitude, but consider what this says about the kind of empire this is. (Anyone familiar with studies of imperial methods and mentalities, from the Babylonians to the Americans, might rummage through their old notes and compare.) For whatever

reasons, the Empire felt Endor was strategic enough to build the second Death Star in its space. Yet up until then, the Ewoks remained undisturbed, with no Imperial interference in their lives. Their traditions, their cultural integrity remains intact. Even when the Empire does appear to build the Death Star--a highly classified security risk activity--it does not round up the Ewoks and put them in detention or exploit their labor nor knowledge of Endor, nor their land and resources. Such harsh actions are commonly used by Imperial powers, particularly in times of high security risk. (Though how the Empire could use Ewok labor is anyone's guess.) And the Imperial presence is greatly limited. There is not the usual overwhelming, heavily guarded base one would expect on an Imperial possession. Again, keep in mind that the building of the Death Star with the Emperor personally overseeing final construction is hardly an ordinary affair.

The Empire becomes hostile only when the Ewoks actively side with the rebels. By doing so, they have involved themselves in the war, and are therefore (in terms of warfare) legitimate targets. Certainly the Empire attacks the Ewoks in brutal fashion, as the latter do not have equivalent technology. Perhaps from the Imperial point of view, the Ewoks' sudden hostility without any provocation deserves nothing less. Indeed, it was the Empire's policy of benign neglect that made it possible for the Ewoks to so easily guard and aid the rebels. The question arises why the Ewoks so quickly decided to join the war. The easiest answer would be that 3PO's story so convinced them, and their awe of "magic" so entranced them, that they immediately knew just who the "real" good guys were. The problem with this answer is that it legitimates the Imperial attitude of condescension towards the Ewoks. The stereotypes which we still carry of the "primitive" culture come into play here. (I am reminded of the old story taught me in grammar school of how the white man fooled the Indians by buying Manhattan for \$24, and much later I learned that the Indian concept of land made them believe that they were fooling the white man, since "buying" land was like "buying" the sky--you can't really own it. It was not theirs to sell, nor the white man's to buy.) The more just answer would be that the Ewoks, at first frightened by Luke's use of the Force, came to sense that this party of potential food was honorable beings, and that they (the Ewoks) owed the Empire nothing. (An aside: calling the Ewoks cannibals is somewhat chauvinist, since they do not eat each other, just non Ewoks. In a galaxy of so many sentient beings, eating humans does not constitute cannibalism, unless sentience alone is the deciding factor.)

Clearly, the Empire is not interested in having tight, all encompassing control over all its subjects. It is not even interested in informing all its subjects that it is in control, as the Ewoks seem to have little knowledge of the Empire. For worlds that are more closely integrated into the Imperial political/economic infrastructure--the metrocenter--the Empire probably has more overt control, although I would imagine that control manifests itself through local proxies, since that is the cheapest and easiest form of domination.

Now we come to the place with the most internal conflict that we have seen on screen--Tatooine, a planet rife with racial tension. There are three known native sentient species--humans, Jawas and the Tusken Raiders, or Sandpeople. There is obvious tension between the latter and the humans, while

there is a suggested possibility that the Tuskens might be hostile to the Jawas as well. When Ben and Luke find the results of the Imperial attack on the Jawas in ANH, Luke implies that it could not have been the Sandpeople because "they've never hit anything this big before." The implication there is that Tuskens might attack Jawas, but not if they are in large groups (which is probably a rare occurrence. Jawas appear smart enough not to travel in the desert in small numbers.)

What is the crux of the Sandpeople's hostility towards the humans? The latter have either come from off-world or from another part of Tatooine, and not very recently, but perhaps within enough generations for the Sandpeople to remember a time when there were no humans in close proximity to their territory. Is this conflict then based on competition for land and resources?

When human beings decide to settle and develop a territory, the consequences to native populations are rarely if ever considered. The colonizers invariably rationalize their actions by developing an attitude of bigotry towards those whose lands and resources they are taking. We are all familiar with them: that these people are "naturally primitive, backward and savage." Such words do not constitute objective truths, but are constructs of civilizations that view themselves as "advanced" or superior. These same arguments were used by European white settlers in places like North America and particularly Africa (where Western farming and business methods and priorities imposed that continent's eventual dependency and constant famines, where before Africans were largely self-sufficient. See *HOW EUROPE UNDERDEVELOPED AFRICA* by Walter Rodney.) The process of colonization is never understood by native peoples, who are at first more than willing to share what they have. The Sandpeople exhibit classic symptoms of a people who have realized the truth too late.

The effects upon a people's psyche, their cultural traditions and their economy, of such a gradual invasion have been studied for generations. (A living laboratory of such a process exists, for example, in Brazil's Amazon jungle.) Without getting too deeply into the academic jargon, the Tuskens are characterized by a decided inability to adapt to the presence of humans, and exhibit unbridled hostility toward them even when they are not threatened. Luke imposed no immediate threat to them in ANH. As a matter of fact, they outnumbered him. And they obviously had no love for Ben--their neighbor for at least twenty years since he felt it necessary to use fear to protect himself from them. (I do not condemn him for this. From his point of view, this is the most effective and humane way of surviving Tusken hostility.) They are apparently extremely secretive, completely uninterested in contact with the humans, or any other race. Contrast this with the Jawas, who have adapted quite well to the dominant human economy. Capturing and selling droids, they serve a useful though still marginal purpose to the human farmers in their continued exploitation of Tatooine's few resources. (I use the term "exploitation" in the neutral sense here.) And this association surely cannot endear them to the Tuskens.

The perspective of the Tatooine human settlers may go like this: "Before we came along, there was nothing of value here. We are developing the planet. The Sandpeople would never have changed anything." The Tuskens might respond with "Why should anything change? We had all we needed before the

humans came. Now they reduce our lands every day, force us into the worst areas since they take the best that the world has. Why do humans always find fault with what is?"

As for the future, the Tuskens will likely continue on the defensive, with small, disorganized incidents of violence mounting. The conflict on Tatooine seems to be in its nascent period so it is not too late to defuse greater conflict. Yet there is a point of no return. Unless the perspective of the Tuskens is seriously taken into consideration, violent clashes will mount. One day the Tuskens may decide to organize and attack moisture farms, perhaps even attempting organized assaults on Anchorhead, Mos Eisley and Tosche Station--crucial centers of human activity. The goal will be to terrorize humans into leaving, as was the goal of the North American Indian when he attacked caravans, farms and outposts. The anger of the Tuskens already seems to be great in ANH, and years in the future it may be explosive. The human settlers will already have invested much time, energy and commitment to their homes that Tusken anger will be met with human outrage. Little attempt will be made to understand the historical context of Tusken fury, and they will be dismissed as fanatics and savages, while the humans will consider themselves peaceable and innocent. I offer this dismal scenario because it has rarely (if ever) been broken in our own history. But one never knows. All depends on the vision of the human settlers--how they see their own role and purpose on Tatooine.

Finally, there are the droids.

The droids are the one link that binds all sides of the issue of race prejudice. George Lucas has said that he humanized the droids to make a point about racism, but I do not believe many people quite understand how sophisticated his point is. (Or maybe he himself does not know but I am inclined to think that on this point he does because the message is quite clear within his story.) It is necessary to understand the nature of an overtly racist society that is largely blind to its own prejudices. To an outsider looking in, this racism is apparent, it is blatant. But to someone on the inside, who has lived with it all their lives, this inherent racism is a non-issue, usually because it is bound to a political-economic system that depends on it. (Just talk to many Afrikaners.)

Among the few slaveowners in the American South (and there were only about 10% the rest of the whites were just too poor), there were undoubtedly good, kind, honorable people, loved by their families and respected by their communities. They probably treated their slaves with kindness and sensitivity. But they accepted the system as a given. Even those few who may have doubted the morality of owning slaves continued to exploit their labor, to own them as property. The classic example is Thomas Jefferson, who tried to include an anti-slavery clause in the Declaration of Independence, failed and resolved to free his slaves, but did not do so until fifty years later. An ingrained economic system whether it be slavery, serfdom or other more subtle form of labor exploitation--no matter how immoral, is difficult to live outside of. All sorts of rationalizations are invented to maintain it (it provides employment, a skill, etc.). Even those who are uncomfortable with it generally must compromise their feelings because it is a difficult, painful thing to be a dissident all the time. (A rather depressing film with Meryl Streep called *PLENTY* is currently out and deals with this issue.)

Many either escape outside or inside, within their own internal psychological refuge. The victims of such a system, in large part, will endure it for years, often centuries, before mounting a genuinely collective rebellion against it. (There are, of course, always John Browns, fugitive slaves and sometimes even settlements founded by former slaves, as in the island of Haiti.)

In the SW universe, it is accepted behavior to exploit droids, by everyone--from the kindest, most honorable being--Yoda--right down to the Saga's personification of evil--old Brain-burn. No one questions this treatment of droids. The more sensitive of owners, like Luke, may treat them as pets, but their position in society is always one of servant, to everyone. Does this indicate evil? I suppose it depends on your own view of the concept of evil. It certainly makes people ignorant of their own complicity. Or, in Luke's case (who refers to droid rights in the novelization of ANH), it makes them consciously a participant while trying to blunt the effects of such exploitation. The argument can be made that until the system does go away, better that human slaves or, in SW, droids, be owned by people like Luke who will not abuse them as Jabba does.

But the comparison with human slaves is not without cracks, for I think it is extremely difficult to ask of organic beings to view their own mechanical creations as more than servants. That is a hurdle that will take a very long time to overcome. In our own world, the rights of animals who are organic--are barely recognized. Yet another difficulty lies in the fact that not all droids are at the level of sophistication of 3PO and R2. But I do believe that the droids in SW have developed into something beyond programmed computers. They show initiative, creativity and human emotion. The explanation that some fans have offered that these are merely programmed is problematical because

programming such things as emotion into a droid seem to be very counter-productive, as is the programming of pain. In ANH, 3PO expresses disgust toward Jawas. This looks like a completely spontaneous reaction on his part. It is an individually arrived at attitude, and a highly chauvinist one at that. Why would anyone program that into a droid?

The droids in SW have not yet developed into fully individual beings. I cannot imagine the ones that we have seen in positions of leadership, for example. They still seem to need organics. But perhaps one day they will develop into much more than they already are, and when this happens, the organics around them will not realize it. Few, if any, have realized how much the droids have already gone beyond simple programming. Consciousness about them has not yet hit the mainstream of society.

This then was George Lucas' message, although I am uncertain as to the depth of his understanding of it. Society invests too much of its own self interest in myths about systems that degrade and exploit others--we all go on living our lives tolerating injustices everywhere, allowing them to happen. None of us is pure. Does that make us evil? That is up to each of you to decide. (My own feeling is that it does, but that it is part of being human; there is nothing surprising about escaping into our own personal havens to block out the horrors of the outside world.) Unfortunately, it does make us very vulnerable to shock when the victims of such systems decide to take matters into their own hands, often quite violently. It is a difficult thing to question the validity of our own particular environment. In SW, not even the droids have yet questioned their own position in society, although 3PO does show signs of a weak consciousness when he says things like "We're made to suffer. It's our lot in life."

And therein lies ground for some fanfiction...

BRENDA STARR

by Ramona Fradon and Linda Sutter



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Luke's Responsibilities

Sandi Jones

After having read so much anti-Luke material I felt compelled to take a long hard look at the issue. I came to SW fandom as a fan of both Han and Luke, but after reading so much derogatory sentiment towards Luke, I started to be more critical in my viewing of his actions. My own opinion is that much of this anti-Luke theory does not hold up under close observation. Since there are so many topics that the anti-Luke theory touches on, I have chosen to address myself to one issue in this article, Luke's responsibilities and the manner in which he handles them. I will take a point by point look at what we see on the screen, which are the facts, and then give my interpretation and explanation of what has happened from my point of view. I will also give alternate actions to each of the situations.

A NEW HOPE

1. When we first see Luke he is involved in the purchase of droids with his uncle. After being told to clean up the droids, he complains that he wants to go to Tosche Station for some power converters. He is immediately reprimanded by Owen that he has work to do. Luke is not at all happy with this situation but gives in to his responsibilities. Alternate actions: Luke could have taken the droids to the garage and left them there and gone off to Tosche Station anyway.

2. During the dinner conversation with his uncle, it is obvious that they have had previous discussions on the topic of Luke attending the Academy. Luke is once again reminded of his responsibilities as his uncle tells him that the harvest is when Luke is needed the most. It is apparent that Luke has the courage to state his desires and needs but at this point in his life he does not have the courage to see them through. Luke decides that the needs of others must come before his own needs. He has a responsibility to his uncle to stay and help, so he acquiesces and with typical youthful disappointment returns to his work. Alternate action: Luke could have walked into dinner and said, "Oh, by the way, I transferred my application to the Academy today. I leave in two weeks." When Owen told him how much he needed Luke, he could have replied, "Tough, it's my life, I'll do with it what I please!"

3. When Luke goes out after R2D2 the next morning, he leaves early so that he will have time to complete his other chores. Also, Luke knows it is his responsibility to get R2D2 back before Owen finds out about it. It was Luke's error that allowed R2D2 to escape. Alternate actions: Luke could have told Owen that it was C3PO who took the restraining bolt off R2D2. He could also have told him that the droid was stolen or that Ben Kenobi had come by and said that he would see that the droid got to Obi-Wan.

4. When Luke is reminded of C3PO by R2D2 after the sandpeople attack, he knows that it is his responsibility to help the droid. Alternate action: Luke could think just of saving his own skin and leave C3PO out there in the desert.

5. When Ben tells Luke that he must go to Alderaan with him, Luke's only thoughts are of his responsibilities to his uncle. But, he also feels an obligation to help Ben, so he offers to take him to Anchorhead. Alternate actions: Luke says to Owen, "Hey, Uncle Owen, ol' Ben says they need me on Alderaan. I'm going with him. See ya!" He even had the option of just leaving with Ben without telling anyone.

6. Luke feels responsible to rush "Home!" after he deduces that the stormtroopers killed the Jawas to find out who they had sold the droids to. Alternate action: Luke could have followed Obi-Wan's advice and not gone off to see if he could help his uncle and aunt. He could also have gone on to Mos Eisley or Anchorhead with Ben.

At this point, Luke goes through a traumatic change in his life. His world is totally turned upside down as his life on Tatooine is destroyed. He now reaches out to Ben and gives his allegiance to the Force and the Alliance. Luke makes a commitment to dedicate himself to a cause and a destiny.

7. I have long wondered at Luke's apparent lack of responsibility to his deceased aunt and uncle after their death. I used to wonder why he didn't pause to see to the disposal of their property, then it occurred to me that this would have been a foolish and irresponsible act. Surely the stormtroopers would learn of Luke's existence on the farm and return to post a guard to await Luke's return.

8. On the Death Star when Luke finds out that Leia is being held captive it is he who is responsible for initiating her rescue. He feels a responsibility to save her. Han has a sense of responsibility only to himself, which is completely in character for him at that time. Alternate actions: Luke could have remained where he was and waited to be captured or until Ben got the tractor beam deactivated.

9. When Han, Luke, Leia, and Chewie finally get to the ship in their attempt to escape, it is Luke who calls out to Ben. Luke feels a responsibility to help protect Ben, even though it means leaving himself open to attack. Luke doesn't give up until he hears Ben tell him to run. Alternate action: Luke could have just hurried onto the Falcon and left Ben to his own devices.

10. Luke, though totally inexperienced with space battles, volunteers to help the Alliance in their attack on the Death Star. Luke has a new sense of purpose in his life and a new loyalty. He has a new sense of responsibility to aid his friends

in whatever way he can. Alternate action: He could have gone with Han when given the chance. Luke could also have told the Alliance that he didn't know how to operate an x-wing and have stayed back at the rebel base. Even when he was in the battle, he had at least two instances when he could have left the battle. First, when he went through the fire storm and then when R2 was knocked out. Nothing seemed to detour Luke from completing his responsibilities.

THE EMPIRE STRIKES BACK

1. Even though Luke is supposedly the leader of the rebels (see crawl at beginning of TESB), he still takes on the responsibilities of making routine rounds. Alternate action: Luke could have just as easily assigned someone else to make that circle as he stayed in the relative warmth of the rebel base.

2. Even though Luke has just been critically injured and has to get out of his sick bed, he still leads the rebels' attack on the ATAT's. Alternate action: Luke could claim he was too ill and get off the planet with the first transport or stay back at the base to oversee the battle.

3. Once Luke has been accepted by Yoda as a student, he devotes himself to his studies and exercises with dedication and responsibility. But, as anyone who begins a new course of training, Luke has his failures and makes mistakes. It is through failures that we all learn to succeed in this world. If we all did things perfectly from the start, we would have little need of teachers or instructors. What are Luke's responsibilities as a student? He is to question when he is unsure of what he is being taught and not to blindly accept those things that he is not sure of. He is also to complete the tasks set before him. He may not have been able to levitate the x-wing out of the swamp, but he did learn a valuable lesson. He had to believe in what he was doing. Luke may have had doubts about going into the tree cave without his weapons, but he did go. I have no problem with him taking his weapons into the cave. I know of no one would want to face such an evil place unarmed. Yoda did not forbid Luke to take his weapons, he only told him he would not need them. Alternate action: Luke could have given up when Yoda did not want to teach him and have just gone back to the Alliance and forgotten his responsibility to become a fully trained Jedi.

4. When Luke sees the vision of Han and Leia in pain, his sense of responsibility and loyalty to his friends takes over. The need to help his friends is put above his own needs, even his responsibility to the galaxy is superseded by his friends' needs. This may have been a mistake on Luke's part but it is totally in his character to do this and is an essential part of his growth. Yoda does not forbid Luke to go, at this point, but merely tells Luke he must make up his own mind. He admits that Luke could save them, but like Owen had done, he lays a guilt trip on Luke so he acquiesces to Yoda's admonition and agrees to stay.

Later, Luke is unable to live with his decision to stay and decides he must go to his friends' aid. At this point, Yoda tells Luke he "...must not go." Luke's sense of responsibility to his friends is made quite evident when Ben says, "It is your abilities the Emperor wants, that is why your friends are made to suffer." To this Luke replies, "That is why I must go." Luke realizes in his anguished thoughts that even though Yoda thinks it is acceptable for Luke to allow Leia and Han to suffer and

sacrifice their lives for him, Luke cannot allow them to do it. It was not Han and Leia's choice to suffer for Luke, but he does have the choice to go after them. His mentors respect his decision, though they don't necessarily agree with him, and send him off with words of hope if not quite encouragement.

I am always struck by the thought of a quote from "Hamlet" when I see this scene, which is "To thine own self be true and it must follow as the night the day, Thou canst then be false to no man."

Alternate actions: Luke could have chosen to stay on Dagobah and continue to train with Yoda. But what would the consequences have been? Han may have had to stay in the carbonite longer than he did. Leia and Chewie would have been taken by Vader and probably subjected to further torture to bring Luke to them.

5. The rescue of Han was uppermost in Luke's mind at the end of TESB. He knew it was because of him that Han was in carbonite and that Leia was miserable and upset over Han's imprisonment. Luke chose to stay with Leia and wait to hear from Lando and Chewie about Han's location. Alternate actions: Luke could have gone back to Dagobah to Yoda to finish his studies, leaving Leia without both of her dearest friends and delaying Han's rescue. Also, could Luke totally dedicate his mind, heart and soul to his lessons while Han's fate was still in doubt? I think not.

RETURN OF THE JEDI

1. Luke's responsibility to Han is shown in the multi-layered plan that he had to save Han. It was a true showing of his newly developed skills. The conversation between Luke and Leia must have been very interesting as they devised the rescue plan. Alternate actions: Luke could have sent the rebels after Han. When Leia and Lando didn't return with Han, Luke could have said, "Forget it, I'm not going to try it if they can't do it." He could also have made Han wait until he had returned to Dagobah to complete his training. It is apparent that during this time, before the rescue, Luke did not sit around and twiddle his thumbs. He had a responsibility to continue his training and who knows what wonders he discovered at Obi Wan's home on Tatooine.

2. As soon as Luke's responsibility to Han is fulfilled, he takes off to keep his promise to Yoda. It is a responsible man who makes a promise and then fulfills it. Alternate actions: Having just pulled off a great rescue, Luke could have decided he didn't need anymore training and just gone back to the Alliance.

3. After Yoda dies, Luke goes through a period of doubt as he expresses to R2D2 that he doesn't know if he can go on by himself. Anyone would be overpowered by the thought of having the fate of the galaxy resting on one's shoulders. Luke realizes his responsibility and, though the thought of having to kill his own father is overpowering, he finds strength in Obi-Wan's words to continue. He knows that he can and must face what lies ahead of him. Alternate actions: Luke could have told Ben that he had had enough and that Leia could do the rest.

4. Upon returning to the Alliance, Luke immediately joins with his friends in their planned mission to Endor. He has hardly had time to be briefed on all the details of the mission but his sense of responsibility to the Alliance and his friends spurs him to volunteer. Alternate actions:

Luke could have stayed in the back of the briefing room and waited until someone else volunteered for the fourth place in the command team.

5. Luke clearly shows his sense of responsibility and brotherly protection for Leia when he takes off after her when she goes off on the speeder. Alternate actions: Luke could have said, "Blast that headstrong broad; let her go off and be a hero. I'll let Han take care of this."

6. Luke was the one responsible for the group's surrender to the Ewoks, but he is also the one who was responsible for getting them out of the situation without anyone being harmed, except perhaps the circuits of one very nervous golden droid. Alternate actions: Luke could have come up swinging with his lightsaber and gotten rid of the Ewoks very easily, but just think of the consequences of that action. Who would have helped defeat the Imperials in the Battle of Endor?

7. Luke is dealing with a great many responsibilities during his conversation with Leia on the Endor walkway. First, there is his responsibility to explain to one of his friends why he must leave. He had more than likely reported to Leia many times before and it was only natural for him to do so at this time. Luke clearly states that he is a liability to those around him and to the mission. He must leave if he is to save anymore pain being inflicted on his friends because of him.

Luke also has a responsibility to tell Leia that she is far more important to the Alliance than she even knows. Though it will hurt her to know that Vader is her father, that knowledge will be tempered by her knowing that Luke is her brother and that she is Force sensitive. There is also Luke's responsibility as a Jedi to confront and go through with his destiny.

Alternate Actions: Luke could have merely fled into the woods and found a hole to crawl into and shielded himself from Vader. Luke could also have decided to stay with the group and take his chances that Vader wouldn't find him or that his friends could have defended him.

8. Luke turns himself over to Vader voluntarily, accepting the danger and responsibility that that action involves. Luke has his own personal responsibility to do what he can to turn his father back to the Light Side. He also has a responsibility to the Alliance and galaxy as the means to the end of Palpatine and Vader. Though we don't know if it is a conscious act, Luke is responsible for taking

the Emperor's attention away from the rebels.

Luke shows great courage and self confidence in his confrontation with Vader. He even goes so far as to turn his back on his enemy. Alternate actions: Luke could agree to go with Vader now in response to his invitation in TESB. Luke could go along with Vader and supposedly agree to be Vader's pawn in his game against the Emperor.

9. Luke confronts his ultimate responsibility in the throne room of the Emperor. He is the means to the demise of the Emperor and Vader. He has the responsibility to gain control so that he can in some way aid his friends on Endor once he realizes that the Emperor is aware of their plans. He also has his own feelings of responsibility to turn his father back to the good side. He has the responsibility to his Jedi training to confront the Dark Side and go past it. He has the responsibility to defend Leia once Vader has probed his mind and found out the truth.

Finally, Luke comes to his final decision and responsibility. He stands over his father realizing that he is within a hair's-breadth of slipping to the Dark Side. "To thine own self be true." Luke is true to himself and all other responsibilities fall into place. He chooses the Light Side and in that moment accepts all the responsibilities that go along with that decision. He may die, they may all die, but he is being true to himself, to his ultimate responsibility which is his immortal soul. Luke knows that he is more than just a physical man and has a responsibility to his immortal soul. He has chosen the good, and in doing so, that moment of decision has left him open for the Force to work its good through him, even though it is through his own suffering. Alternative actions: Luke could have killed his father and joined with the Emperor.

I have seen very few examples where Luke has refused to face his responsibilities and in what instances there may be, according to one's interpretation of the facts, he has always paid for his choices.

In most instances, I believe it was a case of choosing one responsibility over another. Many times he was caught between two conflicting responsibilities. Luke recognized his responsibilities and dealt with them in ways that were appropriate to who he was and what he had learned.

"Luke, you must what you feel is right." -- Obi Wan Kenobi



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An Interview With Dale Pollack

Transcribed by Linda Deneroff

(This was given to me by Bev Clark in 1984 to transcribe. Unfortunately, I've been very busy and only recently got around to it. The tape was made in California. I do not know who the interviewer was, or why there are breaks in the tape, except to speculate that these are where commercials were placed and were edited from the tape. The transcript is verbatim from the tape I received. Any notations in brackets [] are mine, and are added for clarity.) - Linda Deneroff

((Editor's note: I have edited this transcription for smoother reading.))

Recorded June 11, 1983
KPFK (Los Angeles)

Q: ...West Coast editor of VARIETY, and he is the author of SKYWALKING: THE LIFE AND FILMS OF GEORGE LUCAS, AN UNAUTHORIZED BIOGRAPHY. And "an unauthorized biography" generally means that you've

done it against the wishes of the person bi--
biographed-- biographed--

DP: Right.

Q: But unauthorized in this instance simply means that you got to do an honest job, and there's some things in the book which Lucas did not necessarily want to see but which are there anyway, in the interest of accuracy and honesty, right?

DP: That's true. Actually, my toughest job was getting George to go along with this. I wasn't going to write the book unless I got his cooperation, because I knew what a reclusive, private person he was, and I didn't see a way to do a book about him unless he cooperated. And yet, I did want to maintain the integrity of the book and have it possess some objective distance, and that's why it's unauthorized.

Q: How did you talk him into doing it?

DP: Well, after hearing everybody tell me that it was a hopeless task and I was wasting my time, I did know Steven Spielberg well, and I got Steven to persuade George to read a letter that I wrote, and in the letter I basically made two points. And the first one was that I knew how important USC Film School had been to Lucas; it was really the turning point in his career. It's where he realized what he was good at which was making movies. And I told him that the STAR WARS films and AMERICAN GRAFFITI had helped inspire thousands of other young people to go to film school, and there were really no contemporary role models for these people. The only directors they could read about were Orson Welles and John Huston and Rouben Mamoulian and people who had basically come of age in Hollywood in a completely different era. And I said to Lucas, "You have a responsibility to these people. And, if film school was so important to you, these people need a role model, and I think you're an excellent one." And the other (SMALL LAUGH) argument was a little more of an arm twisting. I said that if he didn't cooperate, I wasn't going to do it, but that Crown Publishers, who own Harmony Books, would do it, with or without me and with or without him. And I think he realized, based on my reputation and my work, that he was best off going with me.

Q: (LAUGH) Well, that was one of the questions. The other question that I have--one of the other questions that I have: George Lucas is how old now?

DP: Thirty nine. [This was as of 1983.]

Q: Thirty nine. Okay. Jack Benny's age. He has made -- Now, on the front cover of the book, you've got one, two, three, four movies--three of them are STAR WARS movies. He is all the things that you said he is; I mean, he's the role model and all those things. But he's only 39. He doesn't really have a lot of a track record-- Why do a biography of someone this young and make a thick book out of it too, which I'm amazed about.



DP: Well, I actually can think of no one who has had a greater influence on filmgoers around the world in the last 25 years than George Lucas. I believe more people have seen the STAR WARS films--
Q: What is it? Four of the ten best-selling movies --top ten--ever made--

DP: Yes.

Q: --were made by George Lucas. There's a reason.

DP: And of course, that doesn't include RETURN OF THE JEDI--

Q: Right. (INDISTINCT).

DP: (OVERLAPPING) --which has just been released and is making more money faster than any movie in history. So I felt, based on the impact--cultural and sociological--that he's had, he is a worthy subject. And I was a little concerned at first. The man has only directed three films: THX-1138, AMERICAN GRAFFITI, and the first STAR WARS movie. He has produced another four films: RAIDERS OF THE LOST ARK, THE EMPIRE STRIKES BACK, RETURN OF THE JEDI and MORE AMERICAN GRAFFITI, so he does have a body of work that I think can be evaluated and judged. And that's one of the things I attempted to do. And I was also fortunate in that I was faced with the fact that he was 38 years old when I wrote the book and basically just beginning to reach middle age, and yet, because Lucas has relied so much on his childhood and his adolescence to give him the material that he has transformed into these films, I felt that by paying particular detailed attention to that childhood and adolescence, we would learn about Lucas and about his movies and about ourselves.

Q: So then, will there be in another ten or fifteen years, volume two?

DP: Well, he said if he does another one, he's going to write it himself.

Q: Oh, he is?! Is he capable of doing that, do you think? I mean--has he got the writing ability and the ability to stand back from himself and--and be . . .

DP: I think he was saying it more in jest than anything, and more that--in response to the fact that SKYWALKING is not exactly the way he remembers his life, which is exactly what I wanted. I don't think, as we look back on our past, that we see things all that objectively. We see things the way we remember them.

Q: Hm-hmm.

DP: And one of the things I tried to do in this book, by interviewing 85 between 85 and 100 other individuals, was to try to synthesize those memories and come up with a more accurate picture of what happened; as close to the quote, unquote "truth" as you can get in a biography of a living person.

Q: When you went into the project, did you have some pre-conceptions about Lucas which were either confirmed or shattered as you did research, talked to him and to those other 85 people?

DP: I did. I must say, I was not a particular STAR WARS fan; although I had enjoyed the first film, I actually preferred EMPIRE a little more because I thought it had a little more depth and a little more content. I was surprised by two things as I did my research. First of all, I really think AMERICAN GRAFFITI is a seminal film, and, as historians look back, they will realize that that was one of the most important American films made to date, because it's an anthropologist's treasure trove. You can look at that film and you can tell so much about how an entire generation of young people grew up. And I think it's really--something that I was really not--I had seen GRAFFITI when it

first came out and had enjoyed it as a teenager, but I hadn't really thought about it since then. And--reevaluating GRAFFITI taught me a lot.

Q: Also, you make quite a point in the book of the fact that AMERICAN GRAFFITI was very autobiographical, about Lucas.

DP: Extremely so. What he basically did was take his personality and split it into his major characters.

Q: (OVERLAPPING) --major characters, yeah.

DP: Right. With the exception, of course, of the girls, which is a problem he's always had in his--his films; he can't write good women.

Q: Is there biography in the STAR WARS trilogy?

DP: I think so. I think what Lucas did in his original conception for STAR WARS, he sort of regurgitated the childhood he spent reading comic books, watching television--and Modesto, which is where he grew up, in the 1950s had only one television station available to it.

Q: Yeah.

DP: It was KR-- KRON-TV in San Francisco.

Q: In San Francisco, yeah.

DP: And they had a show that was on every day, called ADVENTURE THEATER, which consisted of old movie serials. So, when Lucas says he watched the serials, people think he's much older, but he watched them on television--

Q: (LAUGHING) Yeah.

DP: --not in the movies, not with popcorn on his lap, and not--no Saturday morning matinees.

Q: In SKYWALKING, you set out Lucas' blueprint as it was originally for the whole nine films, the triple trilogy. He has made the second leg of the trilogy; the first and third have yet to be done. Do you think he'll make them?

DP: I think right now his inclination is not to, because he's basically sick and tired of STAR WARS. This project has consumed his life--

Q: Okay, let me

DP: --for a--for a decade, for ten years--

Q: Yeah. Yeah.

DP: --since he really first started working on the screenplay in 1973. And he's also told me that because the cost has steadily escalated--the first film cost \$11-1/2 million; THE EMPIRE STRIKES BACK--if you include everything--cost \$36 million; and JEDI cost a little over \$40 million.

Q: Wow!

DP: Even though Lucasfilm won't confirm those figures, they're accurate. He told me that if he starts the next trilogy, it's possible that one film could end up costing \$80 million.

Q: Lord!

DP: So he said that above all means it's time to stop and rethink his approach and hopefully wait for some of the technology to catch up with him. He has this computer company working on ways to reduce the cost of the special effects, and I would say even if he wants to do more films, he won't do them until he can bring the cost back down to a manageable level.

Q: How much is THE TEMPLE OF DOOM, the new Indiana Jones film, do you know how much that cost is projected?

DP: That'll cost--Indiana Jones [RAIDERS OF THE LOST ARK] cost about \$26 million, I think, and I think this one will probably be about 30. The films--although they're shot on distant locations--do not involve the expensive special effects processes that are required for a STAR WARS movie.

Q: True enough. You talk about Lucas' childhood. Geor-- I keep wanting to call him George; I've been

calling him George for so long.

DP: Call him George.

Q: Does everybody call him George? Who-- what do they call him? I mean, what--I mean, people who just work for him, what do they call him?

DP: George.

Q: They call him George?

DP: I've never heard anybody refer to him as Mr. Lucas--

Q: Except his wife, of course. No! That's-- I just made that up. We cou-- you say AMERICAN GRAFFITI is a seminal film. I always forget the difference between seminal and germinal, but okay. Can you see a thread running through--from--AMERICAN GRAFFITI--well, I guess THX was the first movie--from THX to AMERICAN GRAFFITI through the STAR WARS films? Can you see something in common, of all those movies that says "George Lucas" to you?

DP: Oh, absolutely, and I think there's--there's really two threads. One is the more general theme of escape, and of course in THX this is very clear: he escapes from the underground civilization to a point where, as the film ends, he steps above ground.

Q: Right.

DP: In AMERICAN GRAFFITI, the four friends are graduating high school and they each have to decide what they want to do with their lives, and one of them escapes the small town where they live. Of course, in STAR WARS, the whole film is a chase, an escape film, with people either chasing people, and other people trying to escape from people.

Q: Would the primary escape be Luke's escape from Tatooine the first time?

DP: Luke's escape, and also the escape from Darth Vader, the escape from the Death Star, and finally the destruction of the Death Star.

Q: Hm-hmmm.

DP: But I think there's another thing, too, that was a little more subtle, and this is something Lucas believes in very strongly because he felt it was a lesson he learned in his life, which is that in all situations, ultimately, you eventually have to face up to your problems and take some action to resolve them.

Q: Hm-hmmm.

DP: And that's of course the evolution of Luke's character in all three STAR WARS films, from a farm boy to a Jedi Knight. It's very clear in that one, but I think it's also clear in GRAFFITI and THX, that basically you are responsible for what happens to you; you do have some control over your actions if you step up and take a chance and are willing to accept the consequences of what you do.

Q: Which is something that he's done with his own life.

DP: Absolutely.

Q: But there's another thing involved too, another escape, and that is his escape from the Hollywood system. He and Spielberg and Milius and a few others essentially dismantled the studio system. I mean, it was on its way out before, but they just finally kicked the last bodies over.

DP: I think they did, although I would disagree. I think Spielberg and Milius are very much still part of the studio system, although it's impossible to make a film and not have one of the major studios release it.

Q: Yeah.

DP: Lucas is the first filmmaker that I'm aware of who has really financed his own films and therefore kept the profits for himself. Although Spielberg made a great deal of money off of E.T., Universal

Pictures made a great deal more. Lucas will make more money than 20th-Century Fox from the STAR WARS films.

Q: And Lucas got screwed by the industry twice, in the first two films, didn't he: in THX-1138, when it became a feature rather than his student film, and what was the one he worked with Spielberg--er, not--not Spielberg, Coppola? Oh Lord, uh--

DP: GRAFFITI is--?

Q: Yeah. Was that it? The one where Coppola took him on as an assistant--

DP: Oh, FINIAN'S RAINBOW. Right.

Q: Yes. Yes.

DP: Lucas really didn't feel screwed there so--I mean, he has still abiding resentment for the fact that his first two films--both THX and GRAFFITI--were taken away from him--

Q: Yeah. Yeah.

DP: --by the studios that financed them. And this is something that he considers abhorrent and against every creative person's right, and he has never forgiven both the individuals and the corporate structure for those actions.

Q: Give that that's true, and we talked about this earlier and you mentioned it somewhat in your book, and I hear people talk about it all the time, can you-- Okay, it's high school. Compare and contrast George Lucas and Walt Disney.

DP: Well, I think, you know, the similarities are very obvious: they both make films that have a very wide appeal to children in particular; they're both mass entertainment films that are not unduly violent or sexual in content; and they seem to have made their fortunes by satisfying an escapist need in a mass audience. In my mind, Disneyland is a mechanical film.

Q: Ah, yes.

DP: It's perpetually playing, but it's mechanized. Lucas, I think, had--Disney was basically out for a very simple, a superficial sense of pleasure, although films like Snow White and Pinocchio obviously have intense psychological content. Lucas was much more aware of than Disney. What he was doing with STAR WARS, he researched fairy tales and mythology.

Q: I was going to ask you about that, too. We'll get to that.

DP: When he was doing THE EMPIRE STRIKES BACK, he consulted with the noted child psychologist Bruno Bettelheim.

Q: Oh, he did!

DP: --about the implications of Darth Vader cutting off Luke's hand, which is sort of a castration.

Q: Uh-hmmm.

DP: --move. He was very aware of this, so I think that he was much more--had very specific things in mind more than Disney did. And Lucas really rejects the label because he thinks it makes him sound too goody goody, and he thinks he has a rather kinky imagination. And if you see THX, which has a lot of nudity, including some intense sexual scenes, it is hard to imagine Walt Disney ever doing a film like that.

Q: Yeah.

DP: He was a very prudish man. And the third and I think the most telling difference is, although Disney was a wonderful administrator and obviously a genius at seeing an overview of how a film should be put together and how it would appeal to an audience, he really had very little creative talent himself in terms of hands on. He couldn't really draw Mickey Mouse, he couldn't write a screenplay. Lucas, I think, combines Disney's generalist quali-

ties with the very specific talents of a filmmaker. He can direct, he can shoot, he can edit, he can mix sound. And I think this gives him a perspective on how a movie is put together that a David O. Selznik or a Walt Disney didn't really possess.

Q: Didn't really have. However, I think--perhaps you'll even agree--that the thing--as far as the general public, people outside the industry goes--the similarity between George Lucas and Walt Disney is they're two of the names and maybe two of the only names in Hollywood, ever, that were like brand names. I mean, you don't go to see a Warner Bros. movie; you don't go to see a 20th-Century Fox movie; you don't go see an M-G-M movie. But you would go to see a Disney film; you would go to see the latest George Lucas film; and maybe Spielberg has a name like that.

DP: Of course, I think that's-- back in the 1930s and '40s, you did used to go see an M-G-M film.

Q: Oh, you did! Really?!

DP: Yes. Oh, yes. Or a Warner Bros. film, sure.

Q: Yeah.

DP: And what's interesting is that Lucas, and, to a degree, Spielberg, and certainly Disney, is one of the few people who still does carry that sort of identity, and audiences know what to expect. And he delivers on that, and he takes pride in that.

Q: But he's not going to deliver on that forever. The movies that he--

DP: He may never deliver on it again, from what he says.

Q: The real movies that he wants to make are very different from the STAR WARS movies.

DP: The films he's discussing making right now are almost a regression back to his student movies. They're very personal, short films that are non-linear, non story, non-dialogue. He told me once he wants to see how far he can take an audience before it gets totally lost.

Q: Do you think they will let him make those films

DP: The audience will let him?

Q: --and I use that specifically because, as you have said, Lucas is now a brand name, a generic name. You go into a Lucas film expecting certain things, and you get them, whether it's GRAFFITI or RETURN OF THE JEDI. If he starts making films like Antonioni or Bergman or whatever--

DP: Or Lucas.

Q: No, no. -- Or if he starts doing that, aren't people going to walk out in droves?

DP: Well, for one thing, he doesn't plan these films to be shown to a mass audience. They're personal films, and he's going to do them and then decide who he wants to see them.

Q: Uh-huh.

DP: And secondly, Lucas, I think, is fascinating because he rejects the expectations people put on him. In his mind, people have no right to expect anything from him. He has satisfied them; he has given them three films. One of the reasons he finished the trilogy was a sense of responsibility he felt to the audience. Now he says, "Okay, I'm done. I've given my--"

Q: Oh, there won't be the other six movies?

DP: He's not sure. I have a feeling that there might be, but he's not sure. But whatever the case, he doesn't feel that he owes anybody six more movies.

Q: The other six movies. I see.

DP: No, he--I agree with him. He doesn't.

Q: Right.

DP: He said, "If people have expectations, that's

their problem. It's not my problem, and I don't really care what people think of the films I'm going to make, because I'm not making them for a mass audience." In a way, he's been consistent because he's always made films for himself. If he likes the film, he'll go ahead and make it. He has never tried to anticipate what an audience wants and try to deliver that. He makes films that he himself enjoys.

Q: Not even with STAR WARS initially.

DP: Never. Never. People told him he was crazy. There was no-- I mean, science fiction films were disasters.

Q: That's true.

DP: SILENT RUNNING had been a real colossal failure, and his friends and his wife and everybody told him that he was nuts to be trying to do STAR WARS. But he didn't care, because he was doing it for himself. Now, in some ways, this is very egotistical viewpoint, but in another way, it's also the thing that nurtured his creative vision and got him through the three films.

Q: Hm-hmm. You have said in articles in the Times and I'll get back to some other things, but you have said in articles that you have written what I assume are other parts of interviews and things that you've taken, how unhappy George is at being a millionaire and how tough it is, and there were some letters, I don't know if you saw them, saying, "Gee, if George finds it that tough to be a millionaire, he can send some millions this way." Is that a sincere attitude, and, if it is, I just--I'm croggled [sic] by the whole idea of being an unhappy millionaire.

DP: Yeah. Well. Look, let's face it, it's very difficult to feel sorry for George Lucas. (LAUGH)

Q: It really is. Yes. It really is difficult to feel sorry for him.

DP: But he's very sincere and I would say that, you know, whatever the case, extreme wealth does change your perspective on life. And things that were formerly important--which was accumulating money and material things and getting his movies made up to the standard that he wanted them made now no longer seem very important, and what instead is important to him are his family, his friends, his daughter. He--they want to adopt more children; he wants to spend time with people; he wants to relax; he wants to read; he wants to write in a diary--these are things that, really, for the last ten years have been denied him because every morning when he woke up he had one aspect or another of STAR WARS to deal with. And I think people who can leave their jobs on a weekend or leave at 5 o'clock--they punch out and that's it--can't--have trouble comprehending how totally consuming something like this is.

Q: How long do you think George Lucas can stay on vacation?

DP: He says two years; I give him a year.

Q: Yeah? And then he'll go back to making these un-

DP: Well--

Q: --I don't want to call them underground films--

DP: Yeah.

Q: --but that sort of thing.

DP: I think that's one of the things he's-- You know, I-- Lucasfilm is a large company; Industrial Light and Magic will continue doing special effects, so I imagine he'll be remotely involved in that. He has a computer company which will be making video games for Atari, and Lucas is very interested in the concept of interactive video games, that challenge--

Q: Is that his game? The STAR WARS/JEDI Arena?

DP: Well, yeah, that's one of the early ones. But I think there's a RAIDERS game now, that-- where-- where--

Q: Oh.

DP: --if you're playing it, you have choices on, like, which door to go through. And this is the start of what will eventually be these games. And, finally, he's got Skywalker Ranch--

Q: Yes.

DP: --which is in the process of being completed, and where he will be moving his offices, and that's something he's looking forward to, so I don't think he's gonna-- it's not going to be hard for him to find things to do.

Q: I want to ask you about Skywalker Ranch. It seems to me like that's sort of going to become what American Zoetrope was hoping to be: a community of filmmakers out of Hollywood, definitely, specifically not in range of the studios, where filmmakers can come, make their films, and go about their business. Is this what he is trying to do?

DP: I think you're right, but it's Lucas' version of American Zoetrope as opposed to what was Francis Coppola's version.

Q: Yeah.

DP: And the difference is that Lucas doesn't want to make movies at Skywalker Ranch. There will be no production up there. There will be no sound stages. What's going to happen there--

Q: --is sort of a filmic think tank?

DP: A think tank, and there will be facilities to work on films, once they're completed: dubbing stages and editing rooms and that sort of thing, but there. It is not a studio. And Francis really had in mind a sort of anti-hero studio for Zoetrope, and Lucas never liked that idea, and still doesn't like it, and he's going the opposite direction.

Q: I gather they don't get along too much, Coppola and Lucas.

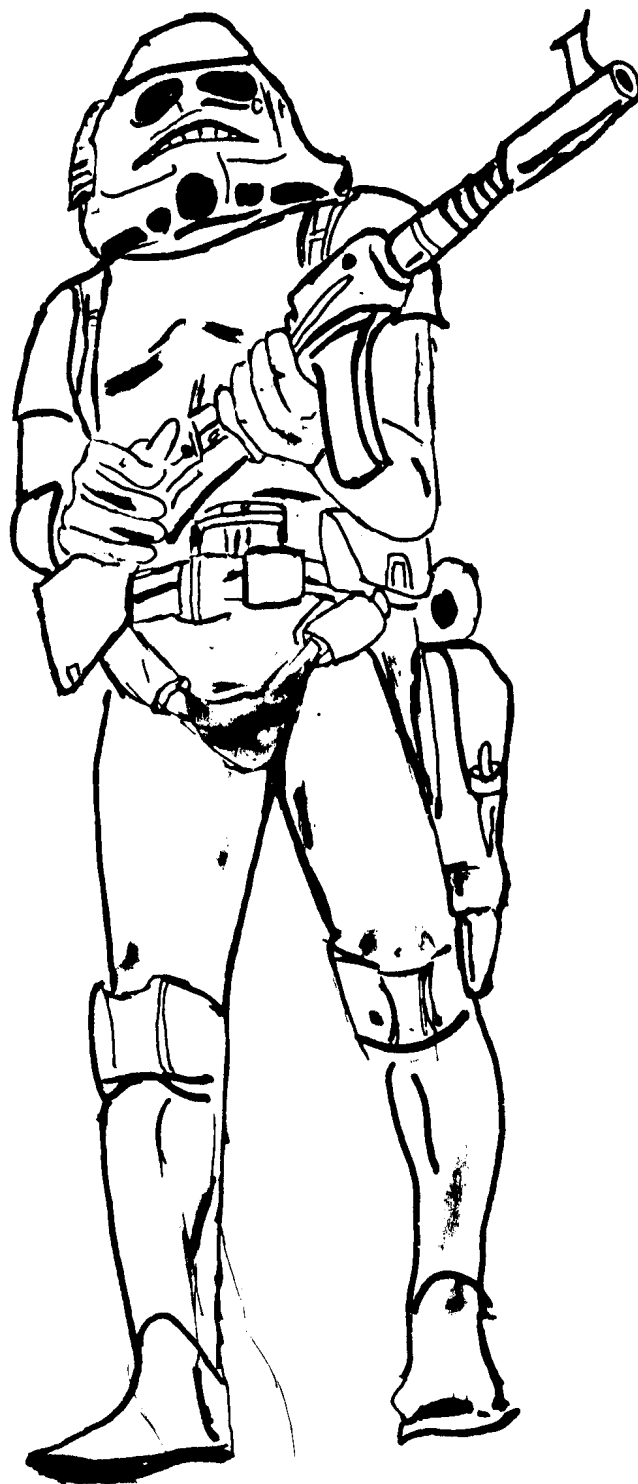
DP: Well, I-- you know, the friendship endure. I mean, Francis was at the cast and crew screening of JEDI, and they embraced there, and yet, clearly, there's been a great deal of resentment and bitterness between the two of them, Lucas feeling that Coppola tried to exploit him, and Coppola feeling that when he was really down and needed a helping hand, Lucas didn't offer him one. So both of them sort of realize, well, this is the kind of person the other one is. Francis realizes that George is just not the kind of person who extends help; in some ways he has to be asked. And George realizes that you can't help Francis once; you have to keep helping him, and in some ways it's a bottomless pit. Given their comprehension of the parameters of their relationship, I would say they still are friendly, but in a very remote sense.

Q: What about the other member of the triumvirate, Spielberg?

DP: Spielberg was really never that close to Francis, and unlike both George and Francis, he never really went to film school; he created his own program at Cal State Long Beach. George and Steven are very close, and I think that's a very interesting relationship, 'cause usually when you put two egos that size inside the same room, you have an explosion. And that hasn't occurred yet between these two men, which I think is remarkable.

Q: They respect each other's talents.

DP: Tremendously, and George feels very lucky to have Steven to go out and shoot the RAIDERS movies and deal with all the things that George hates to deal with, like actors, scripts, plots, scenery,



and Steven feels that he has the best editor in the world behind him and--

Q: Hmmm.

DP: --and a producer who knows more about making movies than he does.

Q: Are you talking about Marcia Lucas?

DP: No, I'm talking about George Lucas.

Q: His wife is apparently a hell of an editor.

DP: Ah, she's brilliant. She's just brilliant. I saw her recut a sequence, and it almost took my breath away.

Q: Really? How she changed it and made it better?

DP: Yes. Absolutely. And it's a very intuitive sense, and she just seems to have it. And that was actually the link that got them together. They were editing together, and Lucas realized in some way she was a better editor than he was. They had different styles. She's terrific for him because she has emphasized content and emotion, and he's nervous about those things in film.

Q: Hm-hmmm.

DP: --often to his detriment, I think. He wants to get on to the next scene, and she makes him linger a little bit. Sometimes I wish she'd make him linger a little longer.

Q: Hah! I have a question, getting back to Skywalker Ranch and the whole, sort of, Skywalker/-George Lucas--dare I say--milieu, which is a wonderful French word.

DP: Better than--Milius' milieu.

Q: Better than Milius' milieu, which isn't going to work at all. What is the danger, then, of George Lucas becoming his own studio system, becoming part of the system, becoming just--not an extension of Hollywood, but an alternative that may be just as bad to a filmmaker who will come up in, say, another twenty years?

DP: Well, that's hard to say to right now. Lucas says he doesn't want to be in the film business by himself. He doesn't want to start a distribution company; that's not his interest. What he is very interested in is regional filmmaking: the idea that you don't have to be in Hollywood to make movies. That's what he's trying to prove in San Francisco, and he's hoping that with the example he provides and the example of more and more films being made in New York and in Chicago and in other major cities, in Texas, that people will realize that you don't need Hollywood. You need the--

Q: But--

DP: --you need the studios to distribute films, and if some of the plans come through about satellite distribution, that string'll whole [sic] may be broken. And then he seems to feel filmmakers will be really liberated. I think he's a little utopian in that, and I don't think a system that has survived as many changes as Hollywood has in the last hundred years, really, is going to be toppled that easily. But he has shown that you don't have to be down here to make more money than the studios make, and he's shown that you can work out a deal that can be to your benefit and not the benefit of the conglomerate.

Q: But will there come a point--I guess the question that I'm asking is will there come a point where--I'm thinking of somebody who is, perhaps, 11 or 12 right now, seeing the STAR WARS movies, being terribly moved, and torn apart and put back together and all those wonderful things that movies are supposed to do, and in another fifteen or twenty years, instead of wanting to go to Hollywood, he will go to George Lucas, and George will make him a deal of some kind, and he will use this kid, and this kid

will become disenchanted and go to Omaha.

DP: Right.

Q: You know. Can you see that happening?

DP: No, because Lucas isn't interested in meeting this kid.

Q: No?

DP: The ranch is for his friends--

Q: Oh!

DP: --and for people that he has worked with and for San Francisco Bay area filmmakers, and that's it.

Q: But if the kid is really good--I guess what I'm trying to do is push you into a corner.

DP: If the kid is really good--I know what you're trying to do, and the corner doesn't exist--

Q: No.

DP: --because if the kid is really good, Lucas'll say, "Go to film school and start making your films and try to turn one of your student films into a feature."

Q: Yeah. He'll tell him to go off and do his own thing.

DP: Which is--to do what George did, which was he went on--he was lucky enough to meet Coppola, and who knows who the next generation will be lucky enough to meet. I think the danger in what Lucas is doing now, and one of--it was Carroll Ballard who refers to Skywalker Ranch as Xanadu--

Q: Oh?

DP: --and he says that the worry is that Lucas will become Charles Foster Kane, and will be holed up inside this enclave, really surrounded by his friends and and there's a danger there, in that you basically hear what you want to hear--

Q: Hm-hmmm.

DP: --and nobody really disagrees with you, and

Q: Is he--but he's not that type of person. I mean, people will disagree with him, won't they? It's that--virtually nobody says no to a millionaire.

DP: No. I must tell you that--

Q: You know, it's real tough.

DP: --I went through a period when George was reviewing the manuscript of the book, which was a courtesy I extended him, and there were several things in the book that he did not want in there, and he said, "Could you take this out?" and I said, "No." And he gave me such an incredulous look that it struck me it had been a long time--

Q: Ah.

DP: --since someone said no to George Lucas and he was really powerless to change their mind.

Q: Hm hmmm.

DP: I'm not saying that I'm such a strong person; it's just the position we were in as regards to the book--

Q: A legal position.

DP: That was our agreement, and he lived by it. But I saw how difficult it was for him. He's a very controlling person, which is why he stopped directing movies; he realized he could no longer control everything that was going on.

Q: I see.

DP: And when he couldn't do that, he didn't want to do it anymore.

Q: And you think that there's a possibility that that point now has come--He is at that point in regard to films.

DP: Right.

Q: He doesn't have to make them anymore, and he may not; and if he can't make them the way he wants to make them--for him, for his friends--Kodak won't sell him--won't have to sell him any [film] stock.

DP: That's right. Which is, I think, why it's good that he's taking these two years, to sort of try and get a perspective on himself and-- He's going to be 40 next year, and I think it's sort of the right time for him to kick back and figure out what he wants to do now that he's grown up.

Q: Are you hoping that people will say no to him the next two years?

DP: I mean, I think it would be tragic if he didn't make movies for a mass audience. He's such a talented man--

Q: Yeah.

DP: --and he has such an instinctive feel for what touches people and moves them and excites them and thrills them that I think it would be a tremendous waste of this talent if he were never to make another mass appeal film.

Q: Maybe Steven will convince him.

DP: I hope so. I hope somebody does.

Q: But does he feel that-- well, you said earlier that he makes his movies for himself--

DP: Right.

Q: --AMERICAN GRAFFITI, STAR WARS, the whole thing. He makes them for him. Does he feel that he has had to compromise that vision or those visions in order to make those films? Does he sort of hold himself in contempt for doing it, or--?

DP: I wouldn't say he holds himself in contempt. He was very frustrated, in particular on the first STAR WARS film--

Q: Yeah, he achieved what? 40%?

DP: Yeah. Or even less than that. I think. He achieved so little of what he wanted to achieve, in terms of the special effects, the look of the film --almost every aspect of it. He told me that JEDI looks like how he wanted the first STAR WARS film to look.

Q: Hmmm.

DP: It's taken him three films to get it to that point.

Q: Was it a matter of money or experience or--?

DP: It was a matter of everything.

Q: Everything.

DP: Yeah. Of all the factors: money, time, expertise. I think he feels he compromised. The film is never--and I think this is true of any director: the film never looks like on screen what it looked like in your mind.

Q: Yeah. Hm-hmmm.

DP: And in his mind, he's always failed in the transition between the screenplay and the finished film.

Q: So then, if he is as driven as he seems to be, he's got to keep working, because he's got to try to make those two visions mesh. He will eventually make a movie that's 100%. Eventually.

DP: Right.

Q: --I think he has to keep trying to do that. He may never succeed, because--

DP: I think JEDI came close to his expectations. He says it's his favorite film of the three.

Q: He's producing THE TEMPLE OF DEATH [sic], isn't he?

DP: Producing from a sort of--he's not line producing; he's not out on the set every day. He says he goes to the set mostly to keep Steven company.

Q: How does Lucas relax?

DP: It's been hard for him for a number of years to relax, because all of his activity, whether leisure time or work time, usually had to do with the films. He does--he's a news glutton. He reads a lot of--all the weekly news magazines, NEW YORK TIMES, LOS ANGELES TIMES--

Q: Whether they have his picture on the cover or not.

DP: --San Francisco papers. He watches Dan Rather religiously, and he's starting to read books now, at his wife's urging, and starting to sit by the pool a little bit, although he hates to sit in the sun. He just came back from three weeks in Hawaii. He's trying. I'll give him that; he's making an effort.

Q: You were talking about books; I wanted to get back to this, something about books. There's been a lot of talk that the STAR WARS movies and that the first one in particular had a lot to do with HERO WITH A THOUSAND FACES by Joseph Campbell, and how he very carefully went through that. How much truth is there in that, first; and second, how closely does the stuff that he found in Campbell's book match his own view of the universe?

DP: Well, first of all, I don't think that HERO WITH A THOUSAND FACES played that much more of a role than the hundreds of other research books he used. Actually, THE GOLDEN BOUGH, by Sir James Frazer was ver--

Q: Ah.

DP: --was very important to him, and the concept of the Force, interesting enough, came almost directly from Carlos Castaneda's books on Don Juan, the Yaqui Indian priest. And that's where he really managed to find the concept of the Force that he had been seeking.

Q: Ah!

DP: In terms of how this relates to his personal life, I think it's very strong in that the pivotal event, and it's the incident that leads off SKYWALKING, the book, is a car crash he was in a few days before he graduated high school. For all intents and purposes, he should have died in that crash. He was wearing a racing seating belt that or, a racing seat belt that was anchored to the floor, his car was completely totalled, and miraculously he was tossed upward through the open roof and survived, although his lungs were slightly crushed and he lost a lot of blood. He felt he had been spared for a purpose.

Q: So, is he a religious person, George?

DP: Religious in a non denominational sense.

Q: Ah.

DP: But very religious in that sense, in that he really felt he'd been spared for a purpose and he had to begin to marshal his energies

Q: Hm hmmm.

DP: --his intellect, and whatever talents he could discover into trying to find out what that purpose was and fulfilling it. He realized he found it at USC Film School, and he has spent the rest of his career trying to fulfill it. Now, that, I think, is a very personal version of his own "Force".

Q: Ah, yes.

DP: And I think that's very important to him on that level.

Q: Hm hmmm, hm hmmm. So the book was not as important as I had been led to believe.

DP: No. I think it was one of many--I mean, he really did his homework on this.

Q: Yeah.

DP: He did two years' worth of research into--

Q: Research on myths and Jungian psychology--?

DP: Well, not so much. Just reading an endless number of fairy tales and looking for the common elements.

Q: Ahh.

DP: --that seem to affect people, especially children

Q: Hm-hmmm.
 DP: --and I think you see those common elements in--
 Q: Oh yeah; you sure do.
 DP: --in the STAR WARS films, and in mythology. He said he really realized the link between fairy tales and mythology, in doing the research. And I think that's why STAR WARS has mythic proportions also.
 Q: Hah! Hah! Now, in the first STAR WARS book, in the novelization, they speak some of a thing called "The Journal of the Whills", which as far as I know has never been mentioned in a movie.
 DP: No.
 Q: And--
 DP: Of course, there were several elements in those early--
 Q: Yeah.
 DP: --screenplay drafts that never showed up in the final film.
 Q: Well, but this was in the novelization though.
 DP: Right. Because Alan Dean Foster actually used an earlier version of the script as the basis for the novelization.
 Q: Oh, I see.
 DP: The novelization came out at the same time the movie did, so obviously it was done well in advance.
 Q: Yeah.
 DP: The Journal of the Whills: Lucas originally conceived of the entire STAR WARS saga as sort of an oral history that was being committed to pen and paper--or in this case, film--for the first time, and therefore, it was told by a scribe, who was a Whill, and therefore this was the journal of the Whills, which is what the tribe of scribes was called.
 Q: A tribe of scribes, uh-huh.
 DP: That's like the pestle in the--
 Q: The pestle in the vessel, yeah. Uh huh, uh-huh, uh-huh.
 DP: So, actually, I thought--I mean, I found that one of the most fascinating parts of my research was going through all of his early drafts, and there were about 15 of them that he went through before he finally settled on the three screenplays. And it's fascinating to see how elements appear and disappear, and the Ewoks, in effect are Wookiees because the way he described the Wookiee society in the first screenplay is the Ewok society. They lived--
 Q: Huh!
 DP: --in huts and trees and they were very primitive, and they had rituals, and they worshipped a gold robot. But--
 Q: Oh, was that-- See, now I always thought that--
 DP: Yeah.
 Q: --I thought that didn't make any sense. If I was going to be an Ewok, I'd worship Chewbacca, 'cause he's obviously a big version of myself.
 DP: No. No, it's a gold robot, which of course was a very prevalent myth. When the Conquistadores came to--
 Q: Ah!
 DP: --North and South America--
 Q: Hm-hmmm. Hm-hmmm.
 DP: --they looked like gold gods in their armor.
 Q: Yes.
 DP: So that's where Lucas got that idea. And that was in the very first version of the script.
 Q: Oh, I see.
 DP: But he felt he'd introduced Wookiees, and he didn't want to cloud that, so he chopped them in half, as he puts it, and made them pint-sized and called them Ewoks, which if you think about it is an anagram of Wookiee.

Q: Oh, my goodness! And they never mentioned the name in the movie.
 DP: No, never.
 Q: So you have to know--
 DP: Right. --from the outside.
 Q: If they don't mention it in the movie, how do we know they're called Ewoks, aside from the press kit?
 DP: I would say this is the genius of the Lucasfilm merchandising and publicity effort. It has become almost subconscious. And I think that's a very telling point. We don't know--and this is true of other things in the first two films--they are not mentioned in the films.
 Q: What are not, for instance?
 DP: Oh, I'm trying to think. It's some of the aliens' names. And yet, I have a six-year-old son who knows every alien.
 Q: Really?!!
 DP: And that's through the toys.
 Q: Huh! Yeah.
 DP: And I think that at this point, after six years of this, it has really become a subliminal message.
 Q: One more question and then we'll go to the phones. You interviewed 85 people. Of those people, how many did you find who didn't like Lucas?
 DP: It was tough. It was one of the things that concerned me, because I didn't want him to come off as a saint in this book, and I didn't feel it was my position, really, to pass judgment on him about things that happened in the past. And I did find people who--both current and former employees of him--who were kind enough to really speak candidly with me, and Anthony Daniels, who I think has exhibited and displayed the greatest frustration on a personal level with George. He says that basically George wishes that C-3PO really was a robot--
 Q: Oh.
 DP: --and not an actor inside the costume so he wouldn't have to deal with him.
 Q: Huh! 'Cause when I interviewed Tony Daniels, when he was here in L.A. a couple of months ago, or whenever the hell it was--he sounded like the vice president of the fan club; he sounded like Maureen Garrett's stand-in almost; he was marvelous.
 DP: Well, I think he reaches his--his--
 Q: He's a pro.
 DP: And he reaches his limit of frustration while the movie is being made. You can imagine. Here's a very talented actor and a particularly talented mime who is confined in an uncomfortable, hot costume that restricts his movements. He told me his greatest frustration was doing the scene in JEDI where he mimes the story of the three films, and he couldn't move his arms and legs the way he wanted to. He was so constricted by the costume that he was very unsatisfied with how the scene came out.
 Q: Even though it's a terrific scene. It's certainly one of my favorites.
 DP: It's a terrific scene, and unfortunately it's also truncated in the finished film. It was longer--
 Q: Oh yeah?
 DP: --in the original version.
 Q: All right. Let's go to the phones. If you have a comment or a question for our guest, his name is Dale Pollack, you've read his stuff in the L.A. TIMES, and you can now read it in SKYWALKING: THE LIFE AND FILMS OF GEORGE LUCAS--
 DP: --in your bookstores now. In your bookstores. Fourteen-ninety-five. (INDISTINCT) no extras.
 Q: All right. Okay. You're on the air. Go ahead.
 MAN: I have a couple of questions. I read the SKYWALKING book, and it's a terrific book, I must

say.

DP: Thank you very much. I appreciate that.

MAN: Very, very well done. And one question that I had in the book and tonight you've mentioned that Lucas [is] moving into the area of videotapes and interactive video games. And in the book you go on to mention him going into educational videos, educational television and the new technology he's trying to pull together at the Skywalker ranch--new editing techniques and so on. Could you elaborate on both of those a bit?

DP: Sure. The video games, I think, is fascinating. Lucas is very aware of how bored he was, particularly in high school. He was a "D" student and he felt completely alienated from the teaching methods, and he remembers that the only time he came alive in the classroom was when they showed a film. And he feels now, with the pervasiveness of video games, that they're not going to go away and that the best thing to do with them is to turn them to better purposes. And he thinks that rather than simply have a passive game where the player competes against the game, that you should have a more active game, where the player can, in effect, program the game, challenge the game, and in the process challenge himself and expand his mental powers.

Q: Hmm.

DP: And this is all very rudimentary to him, and yet, as I think his career demonstrates, when he has a strong belief about something, he usually achieves it. And I think you're going to see that Lucas, among other people, is going to push video games into new and more challenging areas. I don't think he's exactly sure what form those are going to take, but he does have the idea of trying to do very elaborate stories with numerous possibilities contained within each story. And he says the computerization and microchip technology makes this possible today, to have these very complex, self-directed programs. And I think you're going to start to see them come out. And, I'm sorry, what was the other part of the question.

MAN: The technologies coming up, with new editing techniques and that sort of thing.

DP: Right. Well, he's doing a lot with digital technology in particular both digital editing and digital sound mixing which he feels will reduce a lot of the grunt and grind work that goes along with filmmaking, the work he always hated as an editor and a sound mixer. And it was amazing, when I was up at his computer company, they showed me two screens, two television screens, and one was a shot from the ice location in THE EMPIRE STRIKES BACK, the ice planet Hoth, which was filmed in Norway, and the other one was the computer recreation of that same landscape, and I could not tell the difference.

Q: Oh.

DP: Now, they're beginning to try to work out how you matte figures in, onto these computer images effectively.

Q: There was some of that in JEDI, wasn't there?

DP: Yes. A little--a tiny little bit with the sail barge.

Q: Yes. With the sail barge.

DP: Sail barge scenes. And for the first time, the lightsabers are not animated, as they were in the first two films; they're now computer animation.

Q: Oh, that's why they look different.

DP: Yes. They do look different. And so

Q: Yeah.

DP: --very. You know, he was beginning to introduce these things. Digital editing is a complex process

to describe--I won't even try, 'cause I barely understood it--but basically what it means is that you could sit down with a small record-player-sized device and plug in every different version of the film that you've cut and press a button, and all the versions would be merged into one.

Q: Good heavens. So maybe we'll see not just video games but movies that will do this sort of thing.

DP: I think so. And of course, he's very interested in the whole concept of satellites and satellite distribution to bypass the studios--

Q: Ah, the George Lucas satellite. Can you believe that?! Someday maybe, huh?

DP: Someday. We'll see.

MAN: Is he doing anything, then, that would be--end up being, say, cablecast or broadcast?

DP: Not at this moment. He's been approached by a lot of people.

MAN: On the Ewoks, in the credits, they are mentioned as, I think, either aliens or small aliens, and then they're all listed, all 30 of them or how many.

DP: Right.

MAN: But the only clue for the name Ewok is in the credits for the languages, and one of them says, "Ewokese by" someone; I don't remember.

DP: Ben Burt--

Q: Yeah.

DP: --who created all the languages for the films.

Q: He didn't get credit for the other one, for the Jabba the Hutt language. Somebody else got the credit for that.

DP: I think it was--I think it was a pseudonym for Ben Burt.

Q: Oh, maybe so.

DP: Yes.

Q: Maybe so.

MAN: But even that, the only mention, in all the credits, is Ewokese.

Q: Hmm.

DP: That's an interesting point; I hadn't really been aware of that. Lucas likes to play these little games. I think in part to give the fans something to chew on. He knows that they're gonna pick apart every detail anyway, so I think he likes throwing little blinds and games in their way.

Q: I want to know how Darth Vader got injured, and I want to know who Luke's mother is. These are two things that I want to know.

DP: That's one of the questions that I think Lucas has been asked by everyone, and he has an explanation: the mother was killed, you know, shortly after the twins were born, but that's his only explanation, and he says that a fuller explanation of that part of the story will come in the first trilogy.

Q: If he ever makes it.

DP: If he ever makes it.

Q: Maybe if he doesn't make it, he can get somebody to do novelizations of movies that don't exist. Wouldn't that be interesting.

DP: Well, he does have six detailed story outlines for the remaining films.

Q: Hm-hmm.

DP: --and it wouldn't be impossible for him to turn those over to somebody like--

Q: To franchise them?

DP: --to Alan Dean Foster, you know, for--

Q: Yeah.

DP: --for--

Q: Because he--

DP: SPLINTER'S EYE and some of the other ones.

Q: Oh, were those original Lucas ideas?

DP: Yeah. They basically-- I think the first three books other than the STAR WARS novelization that came out, all took the original concepts of STAR WARS as a launching point and went off in their own directions--

Q: Oh, I see.

DP: --but they all started on ideas that Lucas had on his original concept.

Q: Huh!

DP: Okay.

Q: Okay. Thank you for calling. Hour 25, you're on the radio.

WOMAN: I would like to know if it would be feasible if Spielberg and Lucas would get together on a STAR WARS film, and if so, would it be better than the previous three?

DP: Well, I really don't think Steven has an interest in doing a STAR WARS film.

Q: Okay. Thank you for calling. Hour 25, you're on the radio.

MAN: Hi. I have--what I think--a rather elementary question, but still I don't know how to get the answer to this: I went to see STAR WARS when it was replayed about two or three months ago, and one of the things I was very disappointed in was they had cut out a number of scenes. Is there anyway that I could have determined that from the advertisement, that they had, you know, shortened it or whatever?

DP: I think you must be confused because, to my knowledge, and I would be very surprised, knowing Lucas, I-- I-- was this STAR WARS you saw in the theatres?

MAN: Yeah.

DP: 'Cause the film hasn't been released in theatres for, I think, at least nine months. They pulled it out of all the theatres before they sold it to pay and cable television. And I--knowing Lucas, I can't imagine he would ever countenance anybody cutting STAR WARS.

Q: Does he have control, though? I thought--

DP: Oh yeah.

Q: --20th-Century Fox had control of STAR WARS.

DP: Well, 20th-Century Fox--there's been very complicated negotiations. Basically, although 20th Century Fox owns the television owns certain rights to STAR WARS, Lucas owns STAR WARS; he owns all three films, in terms of the basic movie itself.

Q: I see.

DP: Fox has other rights that they don't have. They don't own television rights on EMPIRE or JEDI.

MAN: Okay, now I don't I really as far as the time when I actually saw it, I am not real sure [There was a cut in the tape, here] --if anybody's seen the radio show, they might've heard the radio show, they might've --

DP: Pardon me.

Q: The Clone Wars.

DP: Oh, the Clone Wars. That was, again, a very general concept Lucas started out with in his early screenplay, when he was filling in the history of the Empire, and the Clone Wars was part of that. But there was never any more detail on it, on any of the drafts that I saw. Now, I don't know what he has in his mind about that, but it was part of the background that led up to the formation of the Empire, which is really a fascinating story and was very influenced at the time by Richard Nixon, who became the model for the Emperor.

Q: Oh! (LAUGHING)

DP: Remember that Lucas was writing this during Watergate.

Q: Yes. Okay. Thank you. Thank you very much.

When you wrote the book, did you have any idea it was going to get to be as much of a project as it was? I mean, I wasn't expecting a simple gloss job, but when you started with the first thing you write about is that accident he had as a--

DP: Right.

Q: --teenager in Modesto, as a high school kid, and, I mean, it just goes on and on, and he seems to be a very driven--you should pardon the expression--a very driven man. He lives on the edge; he's one of those people who's looking-- He's-- How can I put this? He wants to make a mistake; he knows he will, he challenges himself, he puts himself on the line, and then when he doesn't fall off the edge, he sort of berates himself for not being out far enough. Is that a fair summation or--?

DP: Yeah, I think that is, and it's also, in some ways, a definition of a truly creative person, which is this ability to push yourself beyond what you might usually be capable. I think--I'm sorry--repeat the first part of the question.

Q: Never mind the first part of the question.

DP: Okay. (LAUGHTER)

Q: Well, okay, next question. Films are a committee--are made by committee.

DP: Right.

Q: How did he get all of these people to share his vision? That is a one man film; regardless of the hundreds and thousands of names, that is a one man film. And that just blows me away.

DP: Yeah, it--

Q: How does he do that?

DP: It's amazing. One of the things I was really struck by, that this is really a shy, a diffident, a reclusive man who is awkward in social situations and does not feel comfortable talking to people in public, even people who work for him or who've worked for him for a number of years, and yet the loyalty he engenders is simply astonishing. I think that's because of a basic quality he imparts to his commitment to his work is so sincere that there's no other way to react to it, other than to believe him. Now, during the making of STAR WARS, he encountered exactly that problem: the British crew, in particular, thought he didn't know what the hell he was doing.

Q: Right, right.

DP: And they were contemptuous of him, they were recalcitrant; they virtually went on strike at one point over his treatment of the cameraman, and he it was the thing that depressed him so much, that's one of the reasons he stopped directing films, because he realized that-- "Nobody knows what I'm trying to do. I do, but nobody else seems to believe me." Now, as Marcia was one of the few people that always stuck by him, even when he showed the films to his friends, and Brian DePalma, in particular, was extremely sarcastic about the editing.

Q: You mention that.

DP: And, I mean, it was done in almost a friendly, constructive sense, but DePalma's just a very sarcastic individual.

Q: Has DePalma--has Brian been invited back to see subsequent movies?

DP: Well, again, Lucas relies on his friends to give him that kind of feedback. He I don't know can't say he wanted to hear that, but he knew in part what DePalma was saying was true, and in fact it was DePalma's idea--and DePalma wrote--the opening crawl.

Q: Oh, he did?!

DP: Absolutely. And Lucas tinkered with it a little bit, but basically DePalma and Jay Cocks, who at

that time was a TIME magazine film reviewer, basically wrote the crawl. And Lucas, of course, is-- was extremely appreciative of that. But I think he relies on his friends for that kind of feedback, and I don't think it bothers him.

Q: What about reviewers or critics? Do they bother him at all? Or does he just spit in their eye and go on and laugh all the way to the bank?

DP: He says it doesn't bother him; he says it doesn't. But clearly it does. I know it irks him that, for instance, Coppola--to take a salient example--is considered a Film Artist, which is a capital-A and a capital-F, and Lucas is considered like a sort of toy-maker, a pap purveyor, and a guy who's just going out for the money. And he says that doesn't bother him, but I can tell it does.

Q: Maybe that's one of the reasons why he wants to make these art films.

DP: I don't think so. I think, again, that comes back purely to his individual desires. I think what calms him is his absolute conviction that he will be vindicated in time; that when people look back--

Q: Also in NEWSWEEK.

DP: (LAUGHING) --that when people look back on these movies ten, twenty, thirty years from now, they will see how rich they were, both in psychological symbolism and how effective an example they were of how films can affect an audience. And I think they're really splendid examples of that.

Q: A lot of what people say about Lucas and Spielberg, as a duo in particular, is that--speaking of symbolism and richness--is that their symbolism and their richness comes from other movies rather than from life. And a lot of people think that this is a defect. Do either of them see it as a defect? Do you see it as a defect? Is that a problem? Is it true?

DP: I think it's definitely a defect, but I don't think it's particularly one of Lucas', because, although Lucas certainly watched these TV shows when he was a child, he was by no means a movie freak. He didn't. I think he told me [that] by the time he graduated high school, he could count the number of films he had seen on both hands.

Q: Hmmm.

DP: And that included his childhood. And he just wasn't that interested in movies. As he went to college, he became more interested in movies. But what Lucas has done is to cannibalize his own life rather than other people's films. He's gone back. And the question that remains is: can he make an adult film? He's made a childhood film, which I think is STAR WARS; he has made an adolescent film, which is AMERICAN GRAFFITI; he's made a college film, which I see as THX--

Q: Hm-hmmm.

DP: --in terms of paranoia and this whole thing was very much influenced by the Vietnam war. The one film that he has not dealt with is George Lucas the adult, about contemporary people in their 30s-- 20s, 30, and 40s, who are living their lives, having children, trying to make it, and he's ignored that. Spielberg has dealt with that. I think that was one of the reasons E.T. was so popular, because it dealt in a very contemporary world of the single parent and kids, very realistic kids. He [Lucas] seems almost afraid to face up to that part of his life. Maybe after these two years, he'll be more prepared to deal with that.

Q: Hm-hmmm.

DP: But that's, I think, is the thing that's been lacking.

Q: I see. Okay. We are out of time, and I am sorry, because there's a lot more we could ask and a lot more questions--

DP: Yes.

Q: --I'm sure the audience would have, but--Dale, thank you very much for being on the show and for-- Thank you also for writing SKYWALKING. What a nice book that is. I'm amazed that he's not yet forty and you've got all this material and it's all relevant and it's all interesting, and I'm also glad it's an inspiring book. I notice I know you're not Katherine Kuhlman, but I'm moved to say that. I think I'll put it on my shelf, next to William Goldman's book. It's encouraging.

DP: Well, thank you very much. For the opportunity to be here and to talk to you, and I appreciate your comments on the book.

WORD SEARCH PUZZLE by Lynda Vandiver

Solution on page 69

STAR WARS - MILLENNIUM FALCON

WORDS

D E E P S T H G I L K
A C F R E I G H T E R
L A U A O H V V A A N
C P O F S L B C G C U
O S H G D T C A T Y R
T R O Z R A I J O P L
V E Z S B A T T L E E
A P B W E N C J I Q S
G Y E S D R W F P E S
N H Y P E R D R I V E
C M D O L O S N A H K

BATTLE
CARGO
CHEWBACCA
FAST
FREIGHTER
HAN SOLO
HOLD
HYPERDRIVE
HYPERSPACE
KESSEL RUN
LIGHT SPEED
PILOT

Question Authority

by Jeanine Hennig, Samia Martz, and Mary Urhausen

Lucasfilm doesn't give a damn for its fans.

Now that we've made this sweeping statement, one that has been stated many times before, let's clarify it and make clear the reasons why we've once more brought it forth.

It is Labor Day weekend, at the Lone Star Con and alternate Worldcon in Austin, Texas. The panel is entitled "Whose Fandom Is It, Anyway?" On the panel are Maureen Garrett, Carolyn Cooper, Samia Martz and Jeanine Hennig.

(Before we go any further, the situation needs to be clarified, in all fairness. There were some wires crossed in what the panel was supposed to be about. Maureen thought that it was a Media vs. Tru-fans panel; the others thought it was a panel questioning Lucasfilm's method in dealing with its fans. Jeanine was doing programming and takes full responsibility for the mix-up. But mix-up or no, we still don't feel that this excuses the antagonism that was displayed towards us. No, Virginia, Lucasfilm's representatives still haven't learned manners.)

As you might have guessed, we're angry. So, we're going to toss the glove in earnest. Lucasfilm does a lot of pretending. They say that they're the only organization that gives a flying flip for their fans. True, on the surface. They have organized a fan club, they allow (?!!) fanzines to be published, they do nifty slide presentations and, from all we've heard, are glad to give the fans a tour if they happen to find the workshop and show up on the doorstep. All of this looks nice, and is nice. But we're not talking about appearances - we're talking about attitude.

And that word hits the nail right on the head. Like we said earlier, the organization does a lot of pretending. They offer the meat to the dog, then slap him when he gets too close. As zine editors and fans, we've seen signs of this before. It just seemed to hit home to see the attitudes expressed up close, on a panel and to hear some of the members of the audience AGREE!

Item One: "I hope they'll grow out of it." Fanzines are viewed by Lucasfilm's representatives as a childhood toy. The zines are a stepping stone, nothing more, and should be abandoned after one gets good enough to go "pro". That isn't fair. There are some zine folk who don't WANT to go pro-- does that make their work any less? And what of those who are working to go pro, or have done so,

yet still like to read and write for zines?

Item Two: "Imitation is not the sincerest form of flattery; it can be grounds for a legal suit." This subject has been done to death, and we don't want to get into it, really. But it does come up with every involvement with Lucasfilm. Marian Zimmer Bradley once said that she was ecstatic that others wanted to play in her world. What a wonderful attitude to have! What are these people afraid of? George Lucas has created a marvelous world. We do not deny that, nor can we take that accomplishment away from him--even if we wanted to. But, obviously, someone thinks that we want to. Well, if you don't listen, you don't hear...

Item Three: "My way is the Only Right and True Way." That doesn't work in life, much less in fantasy. This is very similar to Item Two, really an offshoot. And it disturbs us that Lucasfilm's representatives have such an outlook from an organization that used to work to PROMOTE creativity...

Item Four: "When you milk the cow for three years without breeding her again, the milk gets pretty thin." There is a firmly shut door on future adventures of SW, except for children's shows. Lucas may or may not get around to writing other movies for SW. Adult fandom is dying, and they don't seem to give a damn. No books are going to be released. Outside of zine fandom which is kept alive by STORIES and FUTURE ADVENTURES--the thing is bleeding slowly, with no hope for transfusion. You might ask why we care. Sometimes we wonder ourselves--you can only be beaten down so many times. But it is hard to see something that you loved die without anyone trying to save it. Books saved Trek fandom...

Item Five: "We have no money." When we asked about future rereleases, the reply was that there was no money to subsidize such a venture. The final showings of JEDI didn't make money. We're not surprised, as few people knew they were even OUT last time they showed. Call us childish, but this "no money" thing is just a BIT hard to swallow.

Item Six: "We are here, high on our success. We don't need you anymore." Hey, didn't fans put them there? We can take 'em down...

Item Seven: "Question Authority." Yes, that's what we were told at the end of the panel. Speaking of biting one's nose off to spite one's face...

Come on, guys! Question authority? I thought that's what we were doing!

Reviews

IN A FARAWAY GALAXY. A Literary Approach to a Film Series: Gracia Ray Ellwood, Doris Robin, Lee Vibber. 149 pp, softback; 1984, Extequer Press, P.O. Box 60193, Pasadena, CA 91106. \$6.95. Sase for availability.

Reviewed by Maggie Nowakowska

This collection of essays on the SW universe may be the most refreshing piece of SW literature available in a month of Mondays. Working strictly within the universe as Lucas has presented it, the authors tackle examinations of the characters, of the role of Romanticism in the Saga, and of the similarities/differences between Lucas' Force and the concept of chi/ki. And they do it all without bearing any ax to grind, without a hidden smoking gun of prejudice, and without the glaring if blind certainty of correctness that mars so many discussions of the same material in fannish literature.

One may find oneself disagreeing with the authors' interpretations and conclusions, but the reader never feels as if she has been forced on the defensive by the authors' tone.

I don't imagine this accomplishment was easy, either. Although this is a professional Small Press publication, the three women are all fans. Lee Vibber has been co-editor of ON THE MARK, Mark Hamill's fancub publication, and will take over the club this year. Doris Robin is a self-acknowledged, dyed-in-the-blaster Hanfan (and a member of the LA Filkharmenics, performers of killer SW filksongs). Like Doris, Gracia Ray Ellwood has been active in the Mythopaeic Society; more, her activity in Tolkien fandom led to a book about THE LORD OF THE RINGS. These are not people to come to SW cold-eyed. The only bias I could find, in fact, was one seldom encountered in professional accounts: a respect for the SW saga, and an enthusiasm for the material presented in it.

The longest segment of IAFG covers the characters of SW. Luke, Leia and Han are given equal treatment; next follow Obi Wan and Anakin/Vader. Lando's pages are half as long, while Chewbacca, Yoda, and the droids are covered under the heading of non humans in the final 14 pages of this section. I can honestly say that I found at least one observation per character that I had never thought of before, and often many more which opened up a new way of looking at these now old friends.

Here are some glimpses into these character essays:

Luke: The authors tackle a full assessment of Skywalker's virtues and faults, drawing on the duality of Luke's background, personality and basic nature. They explore what they feel is Luke's misinterpretation of the Force through a discussion of his Dark Side potential and his journey to the positive ending of the trilogy.

Leia: The most refreshing aspect of this essay is the author's treatment of Organa as a person first and last, rather than as a "romantic inter-

est". They discuss her relationship with Han as a reflection of her/his life experiences and personalities, and explore the ways in which Leia resembles both her brother and her biological father.

Han: The strongest theme here is friendship and how Solo's definition of the same affects his judgment, world view, and personal relationships. I found the similarities the authors found between Han and Luke fascinating since the two are so often put at opposite sides of the picture.

Lando: Calrissian is compared to Leia quite successfully. The discussion of his position on Bespin once Vader arrives (and his misjudgement of the Dark Lord) is neither accusatory nor does it gloss over Lando's actions. Telling points are made on the similarities/differences between him and Han.

Obi-Wan: Perhaps the best measure of such a book is how it treats your favorite character. Mine is Kenobi and I was amused to find myself thinking the authors too easy on the old Jedi. Still, I found much to appreciate in the discussion of OWK as a warrior, as a man with his own interpretations of the Force, and as someone deeply involved with his feelings toward his erstwhile friend, Anakin.

Anakin/Vader: Contradictions of personality are the basis of this discussion, and a fine one it is, neither in awe of the Dark Lord nor overly enamored of the notion, "aw, it's Luke's daddy". Anakin/Vader's obsession with power (and the weaknesses of such) is contrasted with Kenobi's perception of the Force as something to merge with, leading to the question: is Vader truly as competent as he thinks he is?

Chewie: Why does a 200-year-old being act so juvenile so often? I found the authors' suggestions quite appropos and interesting.

Yoda: I also found the contention that Yoda was the wrong teacher for Luke fascinating. Finding himself boxed in (by Kenobi), an impossible situation (to Yoda) seems a reasonable cause for the irascibility and contrariness we saw in the ol' swamprunner.

Moving on to Gracia's essay on Romanticism, we find that Ellwood has brought her life-long love (and study) of myth and story-telling to fore. Romance here means Adventure, and Gracia traces many stories similar to SW through humankind's long history of tale telling. Topics include The Shape of Romance, The Characters, Plots, Significant Images. What I appreciated most here is the broad range of Gracia's view. She does not limit herself to traditional Western European tales, but travels over the world for examples.

Also, she does not give into the popular, easy "hidden meaning" explanations for, say, the loss of Luke's hand. Although she acknowledges the possible sexual interpretations of such happenings, Gracia demonstrates that there are other ways, richer and less glib, to view the Saga. In her discussion of Odin, Ellwood says, "Power provides a better key to...maimings than does the sexual motif...the story

of Odin does not deal with threats or conflicts. Power is sought--the power of supernatural knowing--and a sacrifice is made to get it. It is his eye he loses because he wishes to gain another kind of insight...[a hand as with Luke/Anakin] is a means to action, whether it be to caress, to write, to point, to wield a weapon, or a scepter."

A further fascinating aside in Gracia's discussion of the hero/heroine is an exploration of the story of Dumizi (Mesopotamian)/Tammuz (Biblical), and how it can be applied to fans as well as to beloved characters.

Finally, we come to Ellwood's exploration of the Force. This essay, "Flowing Freely: Chi and the Force", develops out of Gracia's long study of mysticism and the occult. A bare bones, beginner's look at the principal of chi/ki, it is still a worthy overview. Gracia discusses the light and the dark sides of the Force as presented in the Saga, then explores, mostly through martial arts applications with an emphasis on Aikido, how the Force is similar and dissimilar to Chi/Ki.

I recommend this book highly. It's a cheap zine for the price and a treasure trove of discussion ideas.

[Reprinted from UNIVERSAL TRANSLATOR #26 by permission.]

TIME WARP 6/7, Edited by Anne Elizabeth Zeek, Poison Pen Press, 627 E. 8th Street, Brooklyn, NY 11218. \$20.75 bk. sp. hd.; \$19 bk. SASE for availability.

Reviewed by Sandra Necchi

More and more fan editors are producing zines that are difficult to review in coherent, complete form. This year's Fan Q winner poses enormous problems. Fortunately, I've found what is perhaps a despicable but convenient solution (for this instance at least). Zines like TW 6/7 deserve at least two part reviews, preferably by two different people. The immense variety jam-packed in them offers too many voices and visions on which one lowly soul can sensibly opine. Therefore, this time, I sought help.

In SCOUNDREL #6, Bill Vandewater published a lovely review humbly entitled "Not a Review" where he posed TW's "unreviewability" (I hope Edwin Newman, guardian of the language, is not watching) and then set upon a "guide" for any brave soul who would attempt one. On the way, he offered some very fine critical comments on just a few pieces of this 400 page monster which I will let stand, even though I did not agree with all of them. Why repeat a good commentary? That allows me to mention some of the other pieces, and the art (which Bill did not touch on). If that is cheating, so be it.

Bonnie Reitz' "Legacy" is an imaginative ST story with a nice science fiction idea (the physical relocation of an entire planet) and great bits of character interplay. Set in a parallel universe similar, but not identical to, the one in "Mirror, Mirror", this Kirk is more civilized and Spock and Uhura have an ongoing banter that is at once testy yet mutually admiring. Susan Crites' "Of Righteousness and Other Youthful Follies" has a cumbersome title but is perhaps one of the best explorations into Han Solo I've seen. Han is haunted by a tragic memory told in flashback from the days when he was a law upholding Imperial officer.

Original, tender and engrossing, Crites' story of a timid, kept woman trying to free herself from her dominating crimelord husband also delves into the stupidity of being too conforming to the law. Karen Osman's "Loyalties" is about just that--the wavering loyalty of her recurring character, the clone Raan, one of Vader's most trusted troopers. Subjected to constant bigotry by non-clones, yet curious about the world of the "Others" (the humans), especially the women, Raan is tempted to leave his lord's service when he falls in love with a non-clone female human. Osman's imperial fiction is always fascinating and this is no exception, but I thought it would have been better had the woman Raan becomes involved with been less prosaic and silly.

"The Homecoming" (one of the longest stories) is a re-telling of ROTJ by Fern Marder and Carol Walske, positing a Dark order of Force-users called the Cadar of which Han and his family are ancient members. It is up to Han, the Cadar, and Luke and Leia, the Jedi, to destroy the Emperor together with a little help from the unreformed Vader. The author's interpretation of these two types of Force users:

"It was nigh impossible for Jedi to battle a Cadar. One of the major tenets of the Jedi Way was interlinked dependence in the Force. A Cadar, trained to the highest pitch of controlled selfhood, was usually able to prey on a Jedi's intrinsic openness."

Such an interpretation manages to posit a Han as Force wielder while still maintaining his innate independence and individuality, something I missed in ROTJ. But the story ultimately fails to touch the senses or move the reader. There are too many "floods of emotion" ("joy and wonder, shame and recrimination, hope and love") where characters and the reader are so overloaded that all those emotions in one sentence (repeatedly) never become more than words on a page. Triteness, and stiff, flowery language also mar the piece. Simple, effective wording is foregone in favor of words like "surcease" and "ululation". I also object to Chewie being referred to as "the beast" in the narration.

A collection of shorter pieces are probably the best reading experience in the zine. "The Commander's Bed is Never Cold" by Phyllis Johnpoll and Geraldine Stout and "Initiation Rights" by Pat Nussman are in the same delicious vein wherein Han's reputation as a galactic stud and Luke's as an innocent virgin are challenged. "The Pawn" by Michelle Malkin offers raw power in its impact of a Darkside Luke and Marcia Brin's "For Auld Lang Syne" adds a refreshingly new and tender dimension to her favorite theme. In order to posit a special, significant interest in Han by Vader, Brin humanizes the Dark Lord by giving both men a tantalizing past. Deborah Laymon's "Come the Revolution" is an excellent foray into the "revolution betrayed" tradition, set after the Alliance victory, with the victors beset by internal dogmatists executing the very heroes who made the defeat of the Empire possible. The best short pieces are easily the collection of three tragic vignettes on the Luke and Leia incest theme, by Carol Walske, Jacqueline Taero and Pat Nussman. My own favorite is Nussman's "For Dogs to Tear" which is so quiet and subtle.

Uneven, and a bit forced, is Carol Walske's "Winner Takes All", an explanation of why Han decided to stay in the Alliance. Strong on characterization, it gets bogged down in unsubtle emotional reactions. Fern Marder's "Pass on What You

Have Learned" is intriguing in its concept (Luke returns to claim his inherited estate as a Sith heir, and finds some of his father's young Jedi apprentices, all Darkside, challenging his power). Marder's interpretations of the Force are quite creative, and as her first solo piece, the story offers some satisfying moments of interplay between Luke, the self-assured Jedi, and the young woman Vader left in charge.

"Deep in the Gathering Gloom" by Patricia Munson-Siter lacks most of the story elements needed to keep the reader interested. Perhaps it is because this is my first exposure to her Black Jedi series, but since a major character is introduced in this piece, one would expect that more would be done to focus on him. The characters are flat and the action is presented hastily and superficially. You need not have fleshed out characters to have a good story. In absence of that, what you do need is a well-developed idea, a strong concept. There is a fine but unused idea here: a guerilla war waged by the Sandpeople against the human homesteaders who are defended by Imperial mercenaries. That could be a whole novel.

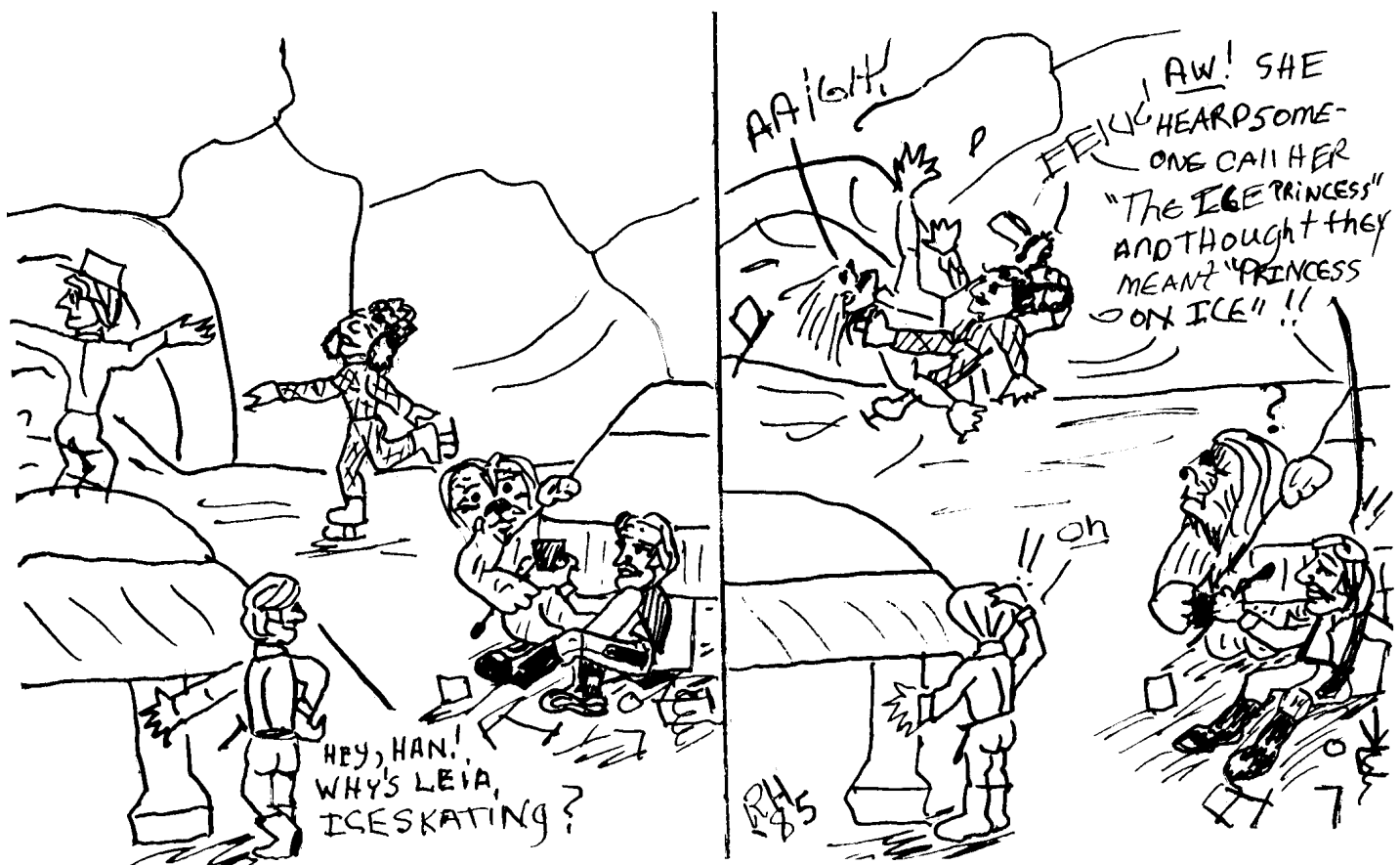
Liz Sharpe's poetry is among the best, with two, "Vale of Tears" and the subtle poignancy of "Father and Son" (Luke and Vader) easily grabbing the reader's senses. Sarah Liebold's "The Gods Grieve" is a lovely eulogy (sort of) for Alderaan. And Jacqueline Taero's "Footnote for Forgotten Heroes" is a clever, all too likely scenario wherein the rebels "gave a war and nobody came."

Two pieces mentioned by Vandewater deserve repetition: Kate Santovani's "With a Little Help From My Friends" (a wonderful, tightly plotted,

tender PROFESSIONALS story) and Sara Campbell's incredible "Two Faces." Even if you are not a BLADERUNNER fan, you must read it. This piece stayed with me for days. Fandom has lost an incredible talent.

Carol Walske's bold, dramatic faces grace the zine throughout, some a bit flat, but others quite affecting. My own favorite of hers are the Han front cover and the Ewok chief of Joyce Yasner's "Heart of Darkness" (which, by the way, is the first attempt I know of at delving into the Ewok culture, and an original, memorable one). Susan Armstrong's fantasy "Bestiary" has a dramatic effect on the eyes. Her dotted style makes it appear as if the creatures are almost alive, except for her unicorn, whose legs look a bit awkward. Kate Nurenberg's illos of Bodie and Doyle are strong in motion as well as emotion. One artist that I've missed appears twice in TW—Hans Dietrich, whose hilarious, detailed illos for Barbara Wenk's play add a nice difference to all the serious (in content) art. Dietrich's style is refreshingly distinct, and always tells a story. Bonnie Reitz' illos to her "Legacy" are very strong and full. The one of Kirk with his Imperial uniform, muscles and determined stare, is particularly memorable.

The zine has a lot, lot more, but much of the material is uneven fluff and disappointing. For a zine this thick and expensive, I found myself leafing through its pages and doing a lot of shrugging in indifference. Whether or not it deserved the Fan Q is of course up to each individual fan to decide, but I felt that too much of the material was mediocre, and that the finer work was in the decided minority. I leave this one up to the buyer.



Profiles

Sandi Jones
629 Dana Court, Unit B
Naperville, IL 60540

Sandi Jones, 38, single, mother of a ten-year-old son, Executive Assistant in family's trade book bindery, and have lived in the Chicago area most of my life. I am also an original doll artist and work in porcelain. My latest endeavors are Han and Luke and they should be done in a month or so. My main interests are SW, drawing, writing letters, writing fanfic, reading sf and historical romances, and watching Bears football on TV. My main goal right now is to get my doll business off the ground so I can semi-retire from the family business (they'll never let me completely go since I'm the one who does all the estimating). I'm also taking the plunge and will be publishing my own SW minizine, A CLOSE CIRCLE OF FRIENDS, in early '86. I'm very happy to have found a group of individuals who do not think I'm a little off center because I spend hours writing an 11 page LoC discussing a "supposed" kiddy movie, or use my talents to draw and write about SW.

Bev Clark
10501 8th Avenue N.E., Unit 119
Seattle, WA 98125

Bev Clark is 32 (33 in January), lives in Seattle, and is a writer in the advanced computer technology division of a major aerospace company. Her fannish activities have included editing SKYWALKER (1977 to 1984); writing occasional fiction and articles and rather more frequent LoCs; attending media and SF conventions; and working on cons. She's been reading SF for 24 years. She discovered SF, ST and fantasy fandom in three glorious months in 1973 and has been involved in the first two ever since. Bev is a Canadian by birth who moved to SoCal in 1964 and made her way north via Santa Cruz, California; Silicon Valley; and Eugene, Oregon, not necessarily in that order. She stopped for a degree in English literature (minor: Latin and Medieval studies) from the University of California at Santa Cruz and an M.L.S. from the University of Oregon. She shares her house (well, condo) with a small, usually mellow dog and much of her life with the First Terran Jedi Enclave. Other activities include a children's literature apa, gardening, reading, movies, some traditional music, and playing native guide to visiting friends and family. Intellectual interests are almost everything, but especially human evolution and anthropology; contemporary physics and cosmology; "sociology of science" (for lack of a better term); mythology and religion; English etymology and language; children's literature; and English culture and history. Her opinions on most of these subjects tend to be strong, as anyone who has read her LoCs to SE knows. ((Ed's note: These are Bev's own words, not mine!))



Editor's Desk

Chris Callahan mentioned in a letter to me that she had found a fairly recent photo of Sara Campbell, taken at ConStellation, and had passed it along to Sara's parents. Her parents wrote back, thanking her and said that they were putting together an album of recent photos of Sara. Chris suggested to me that perhaps other friends of Sara's might have photos that her parents would appreciate having, but said that those people should write to Mr. and Mrs. Campbell first and ask.

Some other sad news: It was reported in DATA-ZINE that long time STAR TREK fans Toni Cardinal-Price and M. L. "Steve" Barnes have both died recently, Toni in an automobile accident and Steve by her own hand. This is terribly distressing news for all those who knew these two ladies either by their works or as friends. I don't have anymore information concerning this. Does anyone out there know any more?

On a happier note, I recently received a notice from my video store announcing that RETURN OF THE JEDI will be released on videotape in February 1986! I've also heard, from less official sources, that INDIANA JONES AND THE TEMPLE OF DOOM may be out on tape in February. Something to look forward to. Get your orders in early!

And, on another happy note: On October 26, 1985, Martie Benedict was married to Zack O'Brien in Colorado Springs, Colorado. I haven't talked to Martie officially, but Sherry Magee told me that she would be going by Martie Benedict-O'Brien from now on. Her new address is in the change of address column. We wish Martie and Zack the very best!

Also, congratulations to Carolyn Gollidge who has just sold her first pro novel, NO ESCAPE, to CLCB Press. Way to go, Carolyn! We'll be looking forward to it!

The majority of you will have noticed by now that there is a number on your address label. I've neglected to explain this in the past few issues but was hoping that it was a familiar-enough procedure that most of you would understand it. Just to make sure, that number is the issue that your subscription expires. I'll continue to send out renewal notices if I don't hear from you by the following issue, but it will save me stamps and time if you would take a quick glance at the address label and remind yourself that your subscription is running out.

Finally, this issue is dedicated to a special friend and companion, my old German Shepherd dog, Spaak. He would have been 13 in January, but the infirmities of old age had caught up with him and we didn't want him to suffer through another winter. It was a hard decision to say goodbye to him, but, in the end, we decided that it was the kindest thing. He wasn't a champion or even registered, but he was a loyal, loving friend. Even after I married and moved away, leaving him at home with my parents, he always greeted me with a happy bark and wagging tail. He taught me the intelligence and devotion inherent in his breed, to the extent that I have never since wanted any other dog except a German Shepherd. Our two shepherds, Thor and Cruiser, live up to that promise. But Spaak was special. He was the first. And he will be missed.

Consumer Corner

Equal space will be
offered for replies.

From:

Ann Wortham
1402 Allison Avenue
Altamonte Springs, FL 32701

I contributed to ONLY TREK #2, a zine published by Katherine Scarritt and Mary Lowe of Houston, TX, approximately two years ago. My contribution was accepted and in the time between then and now, I have attempted to keep in contact with the editors by sending them inquiries, etc. I never received any reply from them other than the initial acceptance. In July of 1985, ONLY TREK #2 finally saw print, although I was unaware of it. I saw the zine at MoreEastly Con, complete with my contribution, so I wrote the editors asking for my contributor's copy. They never replied. I reconfirmed their address with an acquaintance of theirs, wrote again, and still received no reply. At a recent convention in Tampa, I again saw ONLY TREK #2 on sale. I highly object to this zine being sold with my work in it when the editors not only deny me my contributor's copy, but they can't even be bothered to answer my inquiries. I advise people to be wary of purchasing it through the mail.

notices

From: Thekla Kurth, 851 N. Pheasantbrook Cir.,
Centerville, UT 84014

Thekla Kurth and Nancy Baker are getting together a group for serious, mature discussion of Harrison Ford, i.e., career, films past and future. If you are interested in conversing about HF in a round robin discussion group format, SASE the above address, for rules and particulars. Thank you.

From: Tim Blaes, Route 6, Box 294,
Hendersonville, NC 28739

I regret to announce that I am no longer officially involved with VERTIGO. Time and distance between me and Susan Kimzey prevent proper communication, and I am of no use to the zine without communication between me and the editor. The fanzine itself, however, is still "go", and still needs contributions. They hope to have it out by next MediaWest or before, and, if not, all contributions will be returned.

Lucas isn't resting on his laurels

By Jay Boyar
Orlando Sentinel

Star Wars update: George Lucas seems to get more work done when he's on vacation than a lot of people do when they're working full time.

Lucas is best known as the director of the first *Star Wars* movie (1977) and the executive producer of the second two films in the trilogy, *The Empire Strikes Back* (1980) and *Return of the Jedi* (1983). After the release of *Return of the Jedi*, Lucas was said to be exhausted and looking forward to a long rest.

But the filmmaker seems to have his own definition of resting. Since 1983, Lucas has served as an executive producer of *Indiana Jones and the Temple of Doom* and has been designing several rides for Walt Disney World and Disneyland. He is also the executive producer of *Captain Jack*, a 12-minute 3-D movie to be shown at the Disney parks next year.

"I'm not as intense as I was when I was doing *Star Wars*," Lucas said, "but at the same time I'm not retired or anything. I'm doing a lot of projects, but they're more controllable."

Another project on Lucas' agenda is the continuation of his *Star Wars* series. He said that plans call for two additional trilogies, bringing to nine the grand total of *Star Wars* movies.

The second three movies, Lucas' next *Star Wars* project, will describe events that preceded the existing trilogy. (The third trilogy will be set after the three films already released.) At the time *Return of the Jedi* opened, the next *Star Wars* installment was expected to be ready by 1988. Lucas now believes it will take longer to get the film produced, though just how long he could not say.

Lucas said the second trilogy will feature many of the same characters from the existing three movies, but that they will be about 40 years younger. In this second trilogy, we will see Darth Vader and Ben Kenobi as young Jedi knights. The characters will be played by different actors than they were in the existing *Star Wars* trilogy, said Lucas.

And what about R2-D2 and C-3PO, the lovable droids who virtually stole the show in the *Star Wars* series? Surely we haven't seen the last of them.

"I really haven't decided yet," said Lucas.



Hope Santa brings you what you want!

Merry Christmas

Cherie (& Ian)

HELP

Fighting migraines with The Force



The Jedi strike back: With movie magic, boys master the art of relaxation.

The cast: six boys, ages 10 to almost 13. They are all overachievers, described variously as "brightest," "head of class" and "best athlete."

The problem: All the boys suffer from migraine headaches that are not being helped by analgesics or other medication.

The scenario: Their doctor refers them to psychologists Ronald H. Rozensky and Joseph F. Pasternak for biofeedback training—a standard treatment when medication fails.

With a temperature-sensing device attached to their right index fingers, the boys are taught various relaxation techniques and are asked to raise the temperature of their hands. Feedback consists of tones and lights that change as the hand temperature rises. This hand-warming technique is based on the fact that when someone is anxious or stressed, blood flow to the hands is restricted, lowering their temperature.

The complication: At first, feedback doesn't work at all. Instead of relaxing and letting the temperature increase just happen, the boys see

handwarming as yet another goal to be conquered. They talk about "getting into the 90s" and "getting 100 percent"; they ask "what's the highest score." Even turning off the biofeedback equipment and asking the boys simply to relax doesn't work. As soon as the machine is turned back on, they try hard again, and their temperature stops rising.

In desperation, Rozensky and Pasternak remember earlier advice to make biofeedback imagery "concrete and interesting" to children. They invoke the image of Obi-Wan Kenobi, the Jedi Master in the *Star Wars* trilogy who taught Luke Skywalker how to use The Force. The boys are all familiar with the movies and with Kenobi's admonitions to relax and use inner strength to achieve goals. The researchers recall the instruction scenes for the boys and use some actual movie dialogue, together with other relaxation suggestions:

"Get on with your exercises."
"Remember a Jedi can feel The Force flowing through him."
"Stretch out with your feelings."

"You see, you can do it."

"Once the *Star Wars* scene was set," Rozensky and Pasternak report, "each of the six subjects immediately began handwarming and could successfully relax with little interference." Within three weeks in five cases and six weeks in the other, the boys had no migraines. Using the hand-warming/relaxation techniques at the first twinges, they headed off discomfort before it developed further. In follow-up examinations 2 to 24 months later, the boys reported no further headaches.

Why did The Force work so well? Rozensky and Pasternak mention three factors. First, treatment is most successful when it increases a patient's sense of self-efficacy or mastery (in this case Jedi mastery). Second, treatment is most successful when a patient believes in the therapist. In this case, they say, the therapist's "enthusiasm and trustworthiness . . . were enhanced by identification with The Force." Third, and most simply, "the familiar story simply might have been a relaxing image upon which these boys could concentrate."

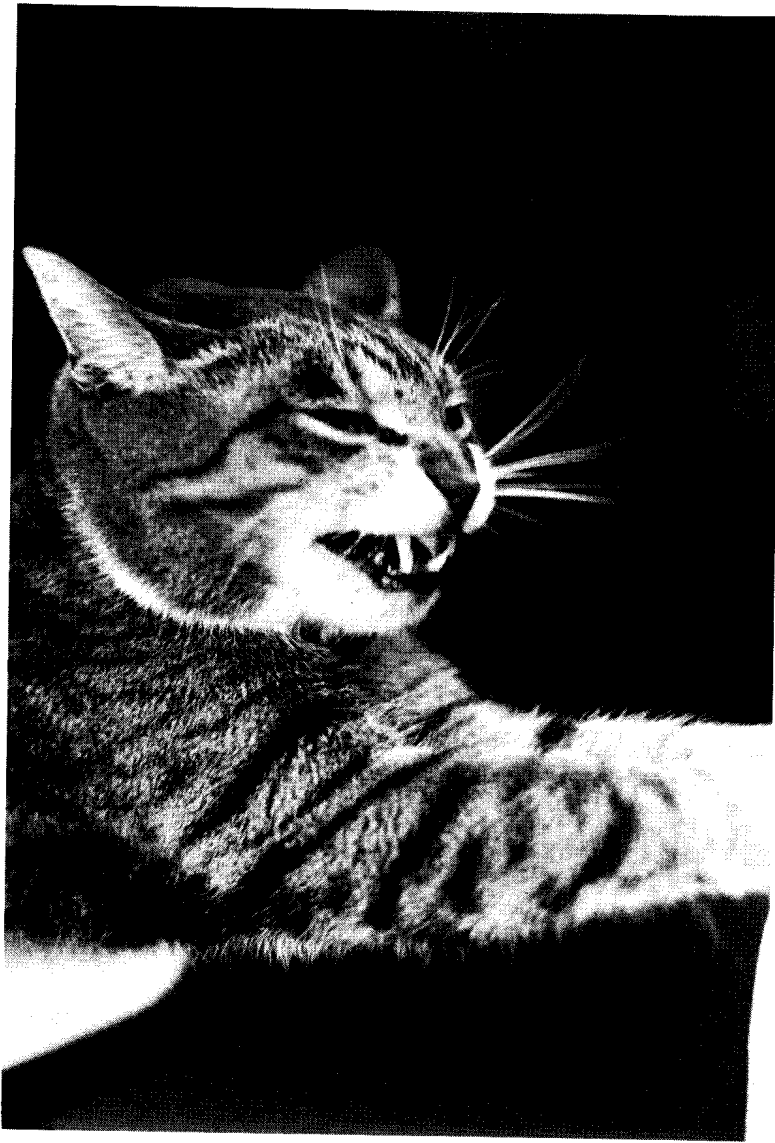
Rozensky and Pasternak are at Evanston Hospital, Evanston, Ill. Their report appeared in *Clinical Biofeedback and Health* (Vol. 8, No. 1).

—Jack C. Horn

ART CREDITS:

Carol Peters -- 1, 8, 12, 43, 53
Ronda Henderson -- 22, 33, 48, 61
Danaline Bryant -- 40, 55
Sandi Jones -- 63

Thanks to Laura Virgil and Linda Deneroff who helped type this issue!



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Jacqueline Taero's attack cat,
"Juliet" (above) sends her
regards to Tim Blaes (right)



From a Certain Point of View

Lin S. Ward
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Well, #9 was even more provocative than #8--what an issue! All the articles were fascinating; gee, MWC made it to the News! Wow! I was shocked and saddened by Sara Campbell's passing. My prayers go with her friends and family.

Cheree: Your comment about the Emperor's com bining with Vader to throw the Force out of balance is intriguing. There has to be some reason why Vader's fall was so different. I don't really understand how Darkside Jedi or Forceusers would work, but it seems plausible that there would be more than one way to believe in/use the Force, just as we have many different religions that celebrate one God.

Sally Syrjala: Most interesting idea about the natural pull on the Force, and the necessity of conscious effort for a Force user to channel it from its natural state of being. I can see how an experienced user might be able to detect changes in the currents that someone else is causing. I wonder how this idea would fit in with statements like, "The Force is strong in him." That makes it sound as if a person's natural state is to flow in and of the Force (more like your suggestion of Jedi as the channel for the Force), but if that were so, why would Ben and Yoda need to teach it to Luke? Guess I'm stuck here.

As usual, the symbolism you discovered in "Wormie" missed me by a mile. I really enjoyed these insights into the names, as well as the allusion to head, heart, hand = health. Is Leia the head in this example?

Sandi Jones: I, too, wonder whether Uncle Owen helped Luke "forget" his force abilities by scolding him whenever he used his Talent. Children supposedly learn more quickly and easily, and are most sensitive psychically. Yoda said Luke was too old to begin the training. I wonder if Jedi children were normally trained from the time they were toddlers to first recognize the natural flow of the Force within themselves, and then gradually, to manipulate it according to the code of ethics taught them by the Masters. I've read some fanfic that theorized that Vader fell because he didn't begin his training early enough. If this were a legitimate factor, it could explain part of Yoda's reluctance to try with Luke.

Liz Sharpe: Was fascinated by the myths you cited, particularly the reference to Cerberus and the netherworld. I think Luke learned (a) who his father was, (b) that although his father didn't hesitate to murder any number of other beings, he drew the line at murdering his son, (c) that his father wanted Luke to join him (which series of ideas may be what led Luke to decide there was still

good in his father), (d) the personal dangers yawning before him if he gave in to hate, anger, impatience, etc., as well as (e) the great potential for good that is lost to the galaxy when a Jedi falls. I believe Luke was intended to learn some thing, and Vader had some kind of express destiny after ANH, because it looks to me as if Vader should have died when Han blasted his ship in the trench. Vader was allowed by God, the Force, or the Way of Things, to survive for some purpose.

And if there is, then, a pattern to these events, I wonder what was wrong with the Old Republic and/or Jedi Way that required changing before a New Order of Knights and/or New Republic could be established?

One more thing, your story, "Command Performance" in SOUTHERN KNIGHTS was terrific! (Never fear, Ain't Worthit, aka Inforit Now, will hear from me soon!)

Michelle Malkin: Before I address some interesting ideas in your newest letter, I'd like to backtrack to last letter's question about the clones (don't know how I could have skipped over it before!). I think it's very important to determine what occurred in the Clone Wars, because that conflict may have set up the fall of the Jedi and the Old Republic. (I infer from the movies that the two went down together--I wonder if they did?) This is one scenario (yes, it comes straight out of our Civil War and WWII): After clones were created, the Old Republic split into two factions. The Old Guard and the Jedi believed in equal rights for clones, while the new fascists, Palpatine's followers, believed the clones should be slaves, completely controlled by their creators, bereft of personal freedom. In this scenario, Palpatine, of course, was a Hitler-type, who wanted absolute power, and decided to use the Clone Issue as a foothold. The two factions went to war over the clones, but the two sides were too evenly matched to settle the argument. An uneasy peace was negotiated. In the Senate, Palpatine's groups subtly continued to campaign against the clones, and their weirdo defenders, the Jedi, and set up the overthrow of the Old Republic, the purge of the Jedi, and the capitulation of the clones. The "old guard" who fought to defend the clones and resist oppression, went underground and formed the Rebellion. I wonder what happened to the clones? Was the formula won by the Empire? Imagine what atrocities would then be possible! Or, were the technique and wherewithal to make them lost in the war? Perhaps after the public relations smear against them, the Emperor didn't dare bring them back. Well, if this theory lacks sense, at least it's got gusto! (Also find Marlene Karkoska's idea about a fight over the technology of cloning to be quite credible.)

Re your comment to Sally Syrjala that Jedi elitism could have arisen because the Jedi selected

who would be allowed to "discover" their Force talent. Maybe this is one of the things that must change with the new Jedi. However, if when they were selecting beings, they were trying to minimize Darksiders, how would they guard against them if they tried to train everyone who had the ability to use the Force? Are you saying that a trained Force user is bound to be safer than an untrained one? Loved your ideas about Yoda and his people; how do their mistakes fit in with your ideas of training all people who have the Force? Maybe these questions about training were the kinds of things that could've caused rifts amongst the Jedi, and opened them to attack from the outside?

Yoda existing on another plane? Kind of like Brigadoon! That's great! Would this have been a skill unique to Yoda and/or his race, or could all Jedi do it? No, if the Jedi could've escaped in such a fashion, I'm sure they would have. Well, maybe they aren't all lost, after all...

Carolyn Gollidge: So nice to hear what's going on behind all those exciting stories you're writing! Really appreciated your ideas about what Han and Luke learned from each other; it kind of fits in with Sally's 4-H idea. Maybe it's also one reason that I prefer stories featuring all the principals from the movies. It hadn't occurred to me that all humans would seem impatient to Yoda, with their short life spans. I hope we have some traits that outweigh this (i.e., Starman's comments?). Liked your idea very much of Wormie's imminent metamorphosis. Absolutely agree about "no greater love hath a man than that he lay down his life for his friends." Appreciated your discussion on the power of love; please see my comments to Liz Sharpe about Luke's love for his father. At the least, it must have taken some very mature, deep philosophizing to reach the conclusion that Anakin could be redeemed!

Pat Easley: Hey, I reach all the time; it's called "brain storming." Loved your idea for Wormie. I don't know which LFL bios Elsie Bartok was referring to, but there are bios in the ANH and TESB program books, which can be purchased from Starpost, and other such places advertised in STAR LOG.

Tim Blaes: Leia as Empress! What? Luke's Tarot as the Hanged Man is fascinating. I think his reversal was away from hating Vader to craving for his redemption. I wonder if he and Vader communicated telepathically after Empire? A con featuring well-made amateur films would make a fun weekend!

Bev Clark: My recent viewings of ANH have revealed numerous incredulous/amused expressions on Obi-Wan's face, i.e., when Han mentions the "parsecs" record. How wickedly ironic if Han is subconsciously using the Force, and Obi Wan knows it.

Mary Urhausen: About males in fandom; I observe that men seem to get less support and more competition/ridicule from their friends than women do. For example, I've told my best friends about my fannish pursuits, and they give me SW stuff at holidays. On the other hand, one of the guys at the Rmd SF Society who's a ST/SW fan hasn't dared to "confess" to his best friends.

Mary Schmidt: Thanks for the information on Yoda--you're right! I didn't know Ford had so much control over the production of WITNESS, but it was a beautiful film in any case.

To answer other poll questions: I loved ROTJ, I admire GL, and I enjoyed the premiere of EWOKS AND DROIDIS. EWOKS was reminiscent of Walt Disney. But can they sustain this quality?

It's good to hear from all you new letterwriters! Keep it up! Clear skies!

FIRST FORAY

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September 9, 1985

This is my first foray into the wilds of SE. I have been a SW fan from day one, but was forced to gaffiate back in 1981 due to financial and personal crises--but I am back now, and jumping into fandom again with both feet!

A few general comments first:

I was surprised to see this raging controversy over Luke/Han supremacy! (Last controversial thing I knew about was the big flap with LFL about the "Slow Boat to Bespin" incident! Shows how long I've been out of it!) I think that the whole matter has gotten out of hand and escalated into pure silliness. It's like having two people declare, "I like hot fudge sundaes," and then all but come to blows over whether it is the hot fudge or the vanilla ice cream that "makes" the sundae! (Ah--you say, but who is the ice cream? I hear stirrings from the whipped cream and nuts factions, too...) But, seriously, folks, isn't enough enough? I am and always have been a fan of the trilogy--I like the characters and situations created by George Lucas. All the characters! It's the interplay of personalities and action that "makes" SW for me not exclusive devotion to just one of the characters. 'Nuff said.

Now, to completely change the subject. I came in on issue 7--could someone please explain what's going on with the Shelley Swan thing? It sounds as though the lady has a problem. (The answer doesn't have to be in the pages of SE; I'm sure that it has already been discussed here. I would love to correspond with other fen out there--I have practically given up hope on New England. It's a black hole as far as fandom is concerned! Please write!) ((Ed's note: the letter from Shelley Swan appeared in SE#6, which is still available as a back issue--as are SE #3 through #8, for \$2.00 each.))

Jenni Hennig: I want a lightsaber, too! I am really enjoying your series on the Jedi. More! More! Continuing your comparison of the Force (and I would like to add the Jedi as well...) and the "old religion"--there are some interesting parallels here. One of the basic tenets of the "old religion" is: Do as thou wilt an it harm none (i.e., do your own thing, but don't bother/infringe upon/hurt anybody while you're doing it.) That sounds like an admirable sentiment for a group that is the "guardians of peace and justice"--the Jedi, does it not? Other similarities: both the knowledge of the Force and the wisdom of the "old religion" seem to be handed down from one generation to the next. And both the Jedi and the adherents to the ways of the "old religion" have been hunted down almost to ex

inction, but there is the hope of renewal...

Liz Sharpe: I am somewhat of an Arthurian buff myself, and I completely agree with you that T. H. White is not the standard text of the Arthurian saga by which SW should be compared. However, it is the version that is probably best known by a good number of fans, due to the musical and the film CAMELOT which were both based on White's version of the mythos. (I personally prefer THE MISTS OF AVALON by Marion Zimmer Bradley and Mary Stewart's trilogy-plus-one.) The scene with Yoda telling Luke that he must "unlearn what he has learned", always reminds me of Merlin exhorting Arthur/Wart to think at the end of the film version of CAMELOT. ("Think, Arthur, think.")

Tim Blaes: Glad to hear that someone else liked ROMANCING THE STONE as much as I did! It was such a fun movie! I work in a bookstore and we just received the promo-packet for the novelization of the sequel, JEWEL OF THE NILE. The book, at least, will be out in December. Do you know when the movie is being released?

I've got a zillion more comments but I am afraid of running over the page limit...just a couple of other things...

Does anybody know where I can buy recordings of NPR's ANH and TESB? Lin Ward, you mentioned "Starstone"--who or what is that? Help!

I wouldn't mind seeing a zine with Darkside stories--as long as they are not all "fall" stories. I don't think it would be depressing...

Am looking forward to #10...until then...fly casual...

FERTILE FIELDS FOR STORY IDEAS

Michelle Malkin
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Adelandeyo, y'all! Issue #9 was fantastic! There is so much to comment on that this letter could easily run over into the next. First off, I have a heavy complaint to make to Jeanine Hennig Jenni, your article was way too short! C'mon, now. I've gotten to the point of expecting everything you write to be long, deep and detailed. More I says! One suggestion: a list of stories that show lightsabers being used in the ways you mentioned and/or for the reasons you mentioned (plus the zines they were in. This would be invaluable to new fen). Second, I really enjoyed Carolyn Colledge's transcription of the interview with Harrison. I could just imagine him making all those impish and blushing expressions. I remember how he stole the audience away from David Letterman on his show once. It was delightful. Thanks, Carolyn.

Jeannie Webster: I agree with you and the others who brought up the possibility of Nuremberg-type trials for the upper echelon of the Empire after the Alliance's final victory. Still, I don't think that the Emperor would survive to this point under any circumstances. He seems to be so eaten by evil

that whoever he once was (Palpatine or whoever) no longer exists. Unlike Vader, there is no former being or good to appeal to. In order for the Alliance to succeed, the Emperor had to be utterly destroyed, not just killed or die. If it's possible for the mind to continue after death, as in the cases of Ben Kenobi, Anakin and Yoda, might it not have been possible for the Emperor to mentally influence someone after he died a "normal" death, rather than having his atoms scattered hither, thither and yon in a reactor shaft? As far as Vader is concerned, we don't know that anyone but Luke, Leia and possibly Han and Chewie would even know he was alive if Anakin survived. (Hmmm, 'scuse me. Just jotted down a new story idea. That's one of the great things about letterzines; they are fertile fields for story ideas.)

Ronda Henderson: Loved your comment, "If you wrote a letter to fish, would you spend all your time trying to describe zebras?" in reference to why the Bible doesn't contain little green people from the planet Phftt. Unfortunately, as I've learned the hard way, humor doesn't work on True Believers. Also enjoyed your comment about Yoda being an irascible old goat. One of my favorite memories of ROTJ is of Yoda trying to hide under his blankets rather than tell Luke about his father. Serious scene, funny moment.

Lin Ward: I've wondered if Vader realized that Leia was Luke's sister, too. Since DV learned that Luke had a sister through telepathy, might he not also have picked up an image of her? I also liked your idea about public opinion turning against the Jedi during the Purge due to Imperial propaganda.

Sally "Sir Ella": Thank you for the information about your last name. My maternal grandfather's family name was Franz (Russian), but some clunk at Ellis Island decided to Anglicize it. So, my mother's maiden name was French!

Your comments on the differences between general sf and media fen make a lot of sense. It makes me wonder if general sf fen are as different from the mundanes as they like to think. Art only for money's sake strikes me as being very mundane. Art for art's sake seems more fannish to me. Many media fen don't want to go pro--they enjoy writing for themselves and for the pleasure of those who read what they write. Not that there is anything wrong in writing for money, but to look down on someone who doesn't do it for le grisbee sounds like phoney elitism. I wonder if some form of jealousy is involved in this media fen have plenty of zines to get their fiction published in. What, comparatively, do general sf fen have?

Sandi Jones: I've always been a Han fan first and foremost, but all the brouhaha of the last 3+ years has made me examine all three of the main SW characters more closely. Because of this, I like Han more than ever and my admiration for Luke and Leia has grown continuously over the years. Of course, all three characters have human flaws such as bad temper, stubbornness beyond need, uncertainties, self-centeredness, but this only makes them all the more human. Better yet, each has struggled to overcome these flaws, and each has gone a long way toward doing this. Luke used to whine; he doesn't anymore. Leia used to play Ice Princess to hide her feelings; she doesn't anymore. Han used to act the uninvolved, uncaring devil-may-care smugger; he doesn't anymore. It's been wonderful watching Han, Luke and Leia become fully developed people, and I love them for all their strengths and weaknesses.

Carolyn Gollidge: Your response to Mary Keever beautifully expressed my own feelings as well-- "...each being must express the good within themselves from the source of individuality which makes them unique: the soul. Anything else would be false and twisted. Any attempt to mold a person to your own idealized vision could only be a fatal mistake..." Lovely way to put it, and very true, too. In STARLOG #99, in a delightful Anthony Daniels interview, Daniels commented that some SW fans begin to lose perspective in their enthusiasm for the SW films. He says: "I've met people who, in my opinion--whatever it's worth--were a little too involved. I don't think you should be that involved in anything. Zealotry and extremism are bad in anything and that includes being an extremist about the movies." (emphasis original)

I agree with you, too, that Leia probably wouldn't run off with Han for life as a pirate, but it is a fun romantic idea and has been handled very well by Pat Nussman and Liz Sharpe.

Your point about Luke not being told about his father at an early age is well taken, and hopefully will stop some people from referring to Ben Kenobi as "oily" and "sneaky." Such knowledge could easily have angered and embittered him and turned him to the Dark Side before he was old enough to understand it, instead of letting him develop as he did. Ben had a damned good reason for not telling him (as did Owen Lars), and I wish I had thought of this myself.

A question: if stormtroopers are clones, what will become of them after the Alliance wins the war? They'd have probably been raised to know nothing but war. Who would set up a retraining program for them? Would they be considered human? What about mating and children? Okay, so it's more than "a" question. The others just sort of grew from the first.

In regards to Vader's use of or "enjoyment" of torture, you could very well be right. The times we've seen him use torture, there was always a reason for it--Ozzel as an example of incompetence, Antilles for information, Leia for information, Han to get Luke. He never seemed to unnecessarily drag out the torture (even with Ozzel) and, as you said, in Han's case, he left the room once it had begun (and he saw that it would have the desired effect). Before anyone holds up poor Captain Needa as an example, allow me to say that I don't believe that Vader did kill Needa. A dead man doesn't bend his knee when he is picked up from the floor. I think that Vader only "punished" Needa, which is why he got such a kick out of saying "Apology accepted, Captain Needa." He knew that Needa heard him! Needa's death would have served no purpose. Actually, his punishment didn't serve any purpose that I can see, either, but we do have to remember that Vader was having an off day.

Marlene Karkoska: What can I say? Your "Treatise on the Reasons for the Great Luke Controversy" says it all and better than I ever could have. I agree 100%. Also, your idea about the reason for the Clone Wars is interesting and fairly close to my own. If I ever write the first part of my series, you'll see the similarities and differences.

Lisa Thomas: We don't know that Anakin actually was a full Jedi when he fell and became Darth Vader. I think that Ben only referred to him as a young pupil of his, a good friend and pilot and a cunning warrior--no reference to his actually being a full Jedi. Why won't Lucas tell us these things?! (Come to think of it, Yoda did call Luke's father a "pow-

erful Jedi". Hmmmm)

Carole Regine: Hi, neighbor! Did you know that we live in the Midwest? I'll explain later. I guess you could call IG-88 a Dark Side droid, but it's kinda fun to imagine C3PO as one. I once started a Dark Side Chewie story, but it grossed me out so badly, I couldn't finish it. Even my evil imagination has its limits!

About Bail Organa, Secret Jedi--maybe there were other secret Jedi who didn't succeed as well as Bail did--at least Leia survived. Possibly some Jedi knew what was coming and tried, unsuccessfully, to prepare for it. Maybe the Jedi weren't as respectable as they had once been by the time Bail trained as a Jedi. I dunno. I'm a writer, not a fighter. (Hey, that rhymes! Maybe I'm a poet, too?)

Pat Easley: Many thanks for your nice words about KESSEL RUN. Aside from writing, I'm helping Bev Lorenstein type of PERFECT FUSION I (anymore volunteers? This is to be considered a very heavy hint, such as pretty please with either Harrison or Mark [your choice] on top.) (Another aside, PERFECT FUSION is going to be sold completely by preorder up to 200 copies. Almost 150 copies are presold already.) So, as you can see, I'm not totally out of the zine business yet.

Cindy Rodriguez: Older fen?!!! Arghhh!!! Ahem ...er...yes, m'dear, there is fandom after 35. And who in all hells said anything about growing up?! Hmph! Double hmph! And, bah humbug, too! Young whippersnapper...

Tim Blaes: Dorothea Madison Deborah Sampson Bastet Malkin Cat (better known as Dolley) sends her regards to her fur cousin, T'Poww.

Leia as Empress? With that kind of ruling power? I have a bad feeling about this, Tim. Why must the Empire be taken over, rather than overthrown and replaced by something hopefully better?

Maybe "virulent anti Han letters" in JW was going a bit overboard, but those were the days when Han was thought of by some as a redneck truck driver with the brains of a wombat, a sex drive that would kill 20 normal men, the ability to drink the entire population of Milwaukee under the table and a selfishness to rival the greediest financier. There was absolutely no proof of this, but some folks insisted on taking this for granted. And, while I've always felt that they were entitled to their opinion, I didn't like having that opinion forced on me anymore than I enjoy the same with similar degrading opinions of Luke now.

As to how powerful the Emperor was -I don't think his Force ability had diminished from earlier levels, but his mental condition was something else again. Emperor Brainburncase could have had all the esper talent in the universe, but without the common sense to use it or even the mental capability to use it, what good was it? This man seemed to be so eaten away by the evil he had adopted as his way of life, that whatever sense and intelligence he'd once had was all but gone. In fact, I'll bet that the reason he didn't see his own failure in reading the future was because his mind was incapable of accepting such a possibility. Also, Vader didn't kill the Emperor just by tossing him down a shaft, but by tossing him down a reactor shaft. A big difference, as I'm sure zillions of scattered Emperor atoms will agree.

Mary Urhausen: Having been in both general and media sf fandom, I can tell you for a fact that media fen have more fun. This isn't to say that general sf fen don't have fun, too, but, again com

paratively, there ain't no comparison! The elitist snobs in general sf fandom (who are probably just a small but obnoxious group) can sit on their high horses until their fannies turn blue, for all I care.

Mary Schmidt: Cheree gave the same answer I would have about why Luke had a mechanical hand if cloning parts exists in the SW universe.

I agree with you about the value of fanzines to beginning fannish writers. Other fan teach us not only to accept and make use of criticism, but willingly give us time to improve. I don't know of any pro editor, aside from the late John Campbell, who ever did that.

Jeanine Hennig: My favorite character in "1776" was Ben Franklin, perhaps because he is my favorite historical personage and was portrayed more accurately than the rest.

Aha! A genetic trait passed on through the many races of the Galaxy is what makes a Jedi. Okay, you can live now. Nyah! And please remember, although sticks and stones (and clubs) may break my bones, I'd really rather they didn't.

Maggie Nowakowska: Gods, Maggie, I hope you know by now that Philly is on the East Coast and not in the Midwest. I guess you could sort of say we're in the Mideast! You must know this because I just received a lovely letter from you and Susan asking me to join you at a con a couple of states south of me. (I'm really sorry that I can't make it. Hope you'll be at MediaWest*Con next year.)

You're right about a lot of my memories of the anti-Han feelings of yore coming not just from letterzines but from personal letters and conversation, as well. I'll have to check over my copies of ALDERAAN to make sure I'm not allowing my memories of the earliest SW days to be skewed by current events, too. That would be going back way before JUNDLAND WASTES!

Barbara Izzo: In reference to your comments to Sandra Necchi, my first wish was simply to tell you to scratch that tingly spot between your shoulder blades. But, I will say more, because your comments are more than a not so veiled personal attack on Sandra's personal integrity and sincerity but on any fan who dares to make a mistake and have the courage to admit it. Are you saying that you think Sandra is a liar? If so, then please come right out and say so. And if so, why? Since you don't know Sandra at all, outside of letterzines (I asked her), how dare you impugn the sincerity of a stranger? In future, I suggest that you examine the purity of your own motives before you attack the sincerity of others.

Jeannie Webster: (Hmmm, didn't I just see that name somewhere?) Discussions about the Jedi can go on forever; there is so much we'll never know about them and so much we can all imagine. Are Jedi simply highly trained espers? Are untrained Jedi unable to tap the Force? Was Luke's esper and/or Jedi ability blocked when he was a child for his own protection? Do Jedi all have the same or varied abilities? Are some espers natural talents while others have to have their talent/s brought out?

Your comment about a lot of writers trying to turn Han into Luke is a very true one. Not only is his hair golden, but he is a Jedi as well! Like you, I enjoy some stories about Han as a Jedi (he's an esper in my universe), but that doesn't mean that this is how I see him in the movies. There is a very thin line between wishful fantacizing and True Believing. It's all too easy to cross that line when a fan's hopes for her favorite character

have been dashed (as Marlene Karkoska so brilliantly points out) and that fan lets her anger take over. It's a lot more fun and a lot more peaceful to simply patch up that kind of disappointment by writing the story the way you want to satisfy yourself. Or simply make it up in your own mind, if you don't write. But remember that this is the way that you want it, not Uncle George.

That's it for now, Cheree. Pardon me while I remove my eyeballs and dip them in Murine. Until SE#10, green forests, bright water, peace and long life, and fly free!

AUSSIECON

Chris Callahan
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September 24, 1985

I was shocked and sorry to get the news about Sara Campbell. I'd corresponded with her a little and met her only once, at ConStellation, where she impressed me with her incredible vitality and enthusiasm. She'll be missed.

On to more pleasant subjects.

The movie triple bill (INDIANA JONES/THE NATURAL/FIRESTARTER) is great! Where was this little gem, anyway? ((Ed's note: Someone told me last summer that they had seen it on a marquee, but I can't remember who or where.))

Apropos of Jeannie Webster's note on the SW triple bill at LA-Aussiecon [Worldcon, Melbourne, Australia] had programming in three hotels: major programming and hucksters room in the Southern Cross, fan programming and art show in the Victoria, a block and a half away, and media programming in the Sheraton about 2 blocks the other direction from the Victoria. In other words, if you wanted to attend media programming, you often had to forgo something in one of the other hotels because of the distance to be covered if you left, say, the Southern Cross as soon as one item was over to get to a media item scheduled for the next hour, you'd be lucky to have half the media item, and vice versa (also the weather was typical early spring in Melbourne, i.e. chilly and drizzly; not enticing for a fan who was fighting a cold from the beginning of the con!). In defense of the Hugo presentation at Aussiecon, I must say that it was interesting and fun in spite of glitches with the slide presentation (maybe in a couple of cases BECAUSE of the glitches!); the MC kept his remarks to a minimum, and nobody made long acceptance speeches. And, as far as I was concerned, most of the awards went to the right nominees (I wouldn't have cried if GHOST-BUSTERS had beat out 2010--have to admit I really had a hard time deciding which to put in 1st place on my ballot!). One complaint I heard was that the Hugos were given on Saturday and the masquerade held Sunday instead of vice versa a lot of people wouldn't be able to stay as long as Sunday night, apparently, or would have to be leaving so early on

Monday that either being in or attending the masquerade would mean unacceptable loss of sleep. Since we were staying till Monday evening, it was academic for my husband and me.

While I'm on Aussiecon, here are a couple of items concerning films discussed in these pages. There was a panel on DUNE which included Frank Herbert with "right of reply", according to the pocket program. After Elizabeth Hull (Pohl) and Ed Bryant essentially took the film apart as a travesty on the book, Herbert said he had no essential disagreement with what had already been said and that he'd had very little real input into the film. AND, he fought the rainstorm at the end--but what did he know? He only wrote the novel. After seeing the rushes, he wanted to do two films, to be shown as a double bill. Considering that the total film shot was 4 hours, 50 minutes, it could have been done and been truer to the book. The possibility of a miniseries using lost footage is probably close to nil, because of the expense of recutting and rescore (also apparently a copyright problem with music for rescoring). Herbert has nothing to do with whether a miniseries will ever be made. While he did not like what had been done to Paul's character in the rewriting and editing, he approved of McLachlan's performance, given what he had to work with. Also (after Hall said it might have worked better with some characters combined, like Halleck, Idaho and Hawat), Herbert said he'd suggested combining Halleck and Idaho as representative of loyal follower of the Atreides, and he'd wanted to cut the scene with the Baton and his teenage victim.

Another panel, on films in general, had Maureen Garrett, Ed Bryant and Paul Sammon (sp?) formerly of CINEFANTASTIQUE, and Paul "Dr. Antifan" Stephens on the merits of filmic sf. It got into a few side issues, including a discussion of BLADE RUNNER. And to settle a burning question: Deckard IS a replicant, according to Sammon. There was a scene cut from the final film, a dream he has of chasing a unicorn through a forest, and ends up with the unicorn beheaded and obviously a robot. The little foil unicorns are a reference to the dream. Also, the original ending was the elevator door closing; preview audiences didn't like the ambiguity and lack of happy ending, so the ending as released was added.

OK, on to the previous issue of SE.

Ronda Henderson: You're absolutely right. WHY does ROTJ have to be moral? What matters is fidelity to the characters as they develop, and that includes the possibility of changes that may or may not be acceptable to some viewers.

Lin Ward: I like your idea that Leia was possibly leading only one small section of the Alliance, and the ideas that go with it. Has anybody published any fiction with this as the basis? (Aside from not being able to read everything, I can't remember most of what I HAVE read by now!) Also agree with you about Yoda and Ben in their keeping information from Luke. They CAN'T see everything in the present or future. As for Vader being the only corrupt Jedi, I personally think it would be more realistic--not to mention dramatically interesting--if the problem was widespread among them. (The Utopian in me likes the incorruptibility idea, too, but with fiction I do prefer realism anyway!)

Liz Sharpe: Thanks for the tidbit from Norse mythology. I do enjoy seeing that sort of thing, whether in books or in films!

Carole Regine: Agree with you that ROTJ wasn't the story I'd've told, but it was someone else's

story to tell, and I enjoyed it. That's what alternate universes are for--telling the story the way we want it to go.

Pat Easley: I agree with you about the droids. However intelligent, etc., they are, they're still machines.

Tim Blaes: I don't think any of the women who discuss the male/female ratios in various fandoms are bothered by the ratios. It's just a very interesting sociological and possibly psychological subject. And fen are nothing if not congenital discussers of anything even remotely interesting! Do like your analogy of a Rubic's Cube for the SW saga--a "fixed" one! As for naming a daughter Modesty--I don't think you could get away with it. For one thing, as soon as she was old enough to get it, she'd probably disown you (or worse!).

Susan Henderson: I do like your Imperial Articles of Faith! (And me a good Corellian scummer, too!)

Bev Clark: Though I like your idea that the Emperor wasn't a Jedi but a "wild card" they couldn't guard against, I still think Vader wasn't the only one who fell. Maybe the Emperor used Vader to accelerate a process already begun on a very minor scale?

Mary Schmidt: Re the sf fanzines you've seen--aside from the newszines like LOCUS and SCIENCE FICTION CHRONICLE, a lot of zines are small-circulation productions, often used as a way for people to keep in touch over long distances in lieu of regular meeting opportunities. And many zines are the primary fanac for their producers/readers--there's a subgroup even at cons of zine fandom that seems to be interested primarily in zines rather than in even reading sf. They don't get the notice that media fen do because this kind of zine fandom has been around almost from the beginning, and they don't EVER make themselves noticeable by wearing media oriented costumes. As for publishing fiction in fanzines, I think it's great as a training ground for those who really do have talent that needs to be developed; and for those of us who either don't have the necessary talent to write really well or who simply aren't interested in pro publishing, the media zines are idea for outlets for what creativity we do possess. Besides, they're fun. And Force knows everybody needs a chance at some egoboo occasionally!

Final comment: BACK TO THE FUTURE is absolutely delightful! I was 10 going on 11 in 1955, and while you couldn't pay me to go back to the 50's myself, the on-screen version was great to visit. Fine acting all around (best "mad scientist" I ever hope to see!) and Michael J. Fox has the makings of a truly fine comedian I could even believe in Marty McFly as a real person. Overall, it's definitely a "feel-good" film, which is a lot more than I can say for a lot of "comedy" these days.



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September 26, 1985

First off, a big hello to all of you, for this is my first LOC to SE, and may I express my thanks for all the enjoyable hours I've spent reading your ideas. Letterzines are definitely a stimulant, and highly addictive, too, but are one of the few beneficial "drugs" around. More thanks must go to Mickey Malkin for her zine KESSEL RUN #4, which got me back into zines. I got it about a year or so ago, and it was only the third I'd ever bought. Now I have a shelf full, and if I can ever get some free time, I'll get caught up in reading them, too. But, when the time is there--they are treasures! Thanks, Mickey (and Janet Madden, for recommending it to me. Thanks, Janet!).

SE#9 was the best issue yet. The tone was overwhelmingly positive; not a harsh or abrasive letter in the bunch. All I read were interesting new topics, good defenses of opinions in peaceful manners, and loads of thought-provoking ideas. Am I ever glad I subscribed! Another reason I so liked #9 was that I found myself agreeing so much with what others were saying. It is nice to hear different views, but to share the same views has its enjoyment, too.

Annie Wortham: Let me share my praise for your account of seeing HARRIGAN 'N HART (in #8). Wonderful piece. I saw the play in Chester, CT, and agree with you on how great it was. Also, I did get to meet Mark after the performances I attended, and may I say that it did nothing but add to my already high opinion of him. Luke has always been my favorite character (though like so many others, that does not mean it is at the expense of the others. I am a SW fan--meaning every bit of the entire Saga.), and I've thoroughly enjoyed Mark's other screen work, as well as his performance as Mozart in AMADEUS. Without a doubt, for his work alone, he is my favorite actor, but on top of that he is a fine gentleman who cares strongly for his fans. In my book, the actor is just as much of a hero to me as the character he plays.

Cindy Rodriguez: Your comment about Harrison Ford looking like Corey Hart reminded me of another of his look-alikes. Has anyone seen John Fogerty (formerly of CCR) in his "Rock & Roll Girls" video? The similarity to Harrison (especially from ANH) is almost too close.

Re Media vs. SF fandom: This topic has me scratching my head. There is such a "rivalry"? Glad I never knew it or I'd be a traitor twice over. I am (obviously) a media fan (mainly SW, but also heavily into ST), but have always considered myself a devout SF fan as well. Though I am not familiar with SF fandom/fan fiction per se, I feel very uncomfortable if I don't have a book by Clarke, Asimov, or Heinlein close by (to name the big three). So, why the rivalry? I see no reason why we all, as Bev Clark said in her LOC, cannot accept each other's likes/dislikes. Let's hope this is all coming from an isolated few.

Re George Lucas: Cheers for all who defended him last ish, and extra ovations for those who call themselves Luke fans to show Marcia Brin she does not know enough of us. Personally, I have never met a SW fan who proclaimed to hate Lucas. Sure, some have (as, again, Bev Clark said) not been crazy about the merchandising and such, but that has lit-

tle bearing on their views of the content of the films. Personally, I have only admiration and respect for GL, and feel very grateful for what he has given us. (My having to pay for the privilege of seeing a SW films means little to me. The joy I receive is even greater.)

That's all on these male heroes of mine for the moment. Did anyone see THE MAN WITH ONE RED SHOE? Carrie Fisher may have had only a supporting role, but WOW did she ever look fantastic! I saw it two extra times just because of her figure. (Hey, if you ladies can go wild about the men in SW, I can do the same about the woman!)

The next topic I've got comments on is The Emperor's taunting of Luke in ROTJ. There is one interpretation of this "mistake" I've not read. True, as it turned out Palpatine hurt his own cause in taunting Luke to go over to the Dark Side, but I feel it was necessary and that it was not a "mistake" at all. Palpatine did not want to make Luke simply a Darksider, but rather a Darksider who would serve him. By his taunts, he was trying to make Luke turn in a way that when he joined the Dark, he would bow to Palpatine as his master. If Luke had turned without the Emperor exerting this pressure on him, he may have come out as a rival Darksider, not a servant. The same argument could be applied to Vader's mistakes with Luke on Bespin. They both tried to turn Luke to the Dark so that Luke would serve them once he had joined them. Seen this way, their tauntings/mistakes were not errors as much as they were failures (because of Luke's inner strength, I'd argue).

Several LOCers in last ish (and others) have touched on what Yoda meant when he stated "once you start down the dark path, forever will it dominate your destiny." I, again, have an idea I've not seen, in addition to all the wonderful ones you've shared. I interpret it literally. It seemed (I thought) that Yoda felt that it was impossible to overcome the Dark Side (a belief shared by Obi Wan, too). Perhaps no Jedi who had ever fallen had ever been able to "return" to the Light. That would be a convincing precedent to make Yoda and Ben feel as they did; that it was hopeless to try to convert DV. Just like the old cliché, everything is impossible until you do it. If so and DV did become the first "returning Jedi", then Yoda and Ben did not lie to Luke, at least on this account. They were merely wrong.

To Carole Regine: On whether Yoda and Ben should have told Luke about Darth being his father? I feel they were waiting for Luke to further his training before telling him. Carolyn Gollidge put forth some convincing arguments on this in her LOC. The knowledge of Vader being his father was held from him to allow him to grow into an "innocent, trusting adult." When Luke decided to leave and face Vader before his training was complete, he threw the monkey wrench into their plan. They would have told him when he reached the proper point in his training, but he left before reaching that point.

It would have been disastrous to tell Luke about Vader before he left for Bespin. He was not a fully trained Jedi and was not ready for Vader. That is not the time to destroy the image he has held of his father, the figure who he has looked up to for his entire life. That would have accomplished nothing but raising serious doubts about his own self as he went in. Obi-Wan was trying to give him the best edge he could so that Luke would have at least a fighting chance against a superior opponent.

You are right, Carole, that they should have known Vader would use that knowledge against Luke. I feel, however, that they did realize this; that they included that knowledge in their decision not to tell Luke; and that their gamble worked. Step back for a second and look at what Vader accomplished by informing Luke he was his father. Not for a second did Luke ever feel drawn to join Vader because of that relationship; in fact, he reacted with revulsion. To Luke, Vader in that instant became not only the slayer of his mentor and the betrayer of the Jedi--but the destroyer of his father. Luke had never known his father, but had always nurtured a strong, heroic image of him. That image had been raised even higher by Ben when he told how his father had been not just someone who'd gotten off the barren, sand heap of Tatooine, but a "Guardian of Peace and Justice in the Old Republic." How much Luke hated Vader for "betraying and murdering" his father (as far as Luke knew) could not have been that deeply for Luke had never known him. (He hated DV a lot more for "killing" Obi-Wan, for Kenobi had just assumed that father-figure role in Luke's eyes.) To Luke, his "father" had been the image of a hero, a Jedi, in his mind. When Vader then shattered this dream, it was as if he'd murdered his father again, but this time even the fantasy was gone. There was nothing that would have made Luke join Vader after that. So, using the knowledge that they were father and son hurt Vader more than it helped him (which was not at all). I feel Ben and Yoda had anticipated all this, how Luke would react to the news if it came from Vader, and were confident that he would not be drawn to the Dark Side because of it.

Re droid rights: This is a fascinating topic that deserves to be discussed (though I hope we all--myself included--do not get too "loud" arguing our positions/opinions). I'd first like to direct everyone's attention to Isaac Asimov's "The Bicentennial Man". The subject of the novella is exactly what many have been debating: the question of a robot's rights and his quest to obtain his own freedom. A must read for anyone really into this topic (and for anyone who loves great SF!). I do not feel Luke acted wrongly toward 3PO. He did what he had to do on Tatooine to save Han and insure everyone's escape ("Don't forget the droids!"), and he had always treated both droids with consideration, care, and friendship; but I do not feel droids are sentient beings who possess "souls." Luke treats them very well, but not as equals because they are not equal. They are mechanical devices with no more "soul" than the desk lamp by which I am typing this LoC. (If you ask how I define what a "soul" is, I would respond that I will tell you as soon as you tell me how many angels can dance on the tip of a lightsaber? There is no way to define "soul" in this reality. We can meet in the next world and hash that one out, though. How are Thursday after noons for you?) (Thanks to whoever it was who came up with the lightsaber line.)

Marcia Brin: You say when the issue of droid rights and whether Luke mistreated 3PO comes up, we get "into the realm of superior/inferior people." (If I am reading you right.) Do you consider 3PO a person? Does he have a soul? Are his emotions real or programmed? Can he die? (If the last is "no" and if he does have a soul, then is he a god?) If he is, then, a person, did Han and Leia attempt murder by shutting him down aboard the Falcon in TESB? They did not have to turn him back on, nor could 3PO do it himself (or he'd have done so). Or,

is he simply an extremely intelligent and endearing mechanism? I found Bev Clark's thoughts on this very well put. Thanks again, Bev.

The last comments I'd like to make on Marcia's LoC (for this ish) pertain to the "hidden dialogue". I've sent a LoC in to SCOUNDREL on this, but in case any of SE's readers do not get that zine as well, here are my comments on the topic. I cannot say they are not there, for it is impossible to prove a negative hypothesis. However, I have seen ROTJ exactly 50 times and have never heard them, and we had some EXCELLENT prints. (Sorry you did not, during the rerelease, Tim. We had the film on and off for two months last spring. A couple of theaters had poor prints, but most had great ones. And believe me, I did a LOT of sampling.) That is 50 times, and not once have I heard your "hidden dialogue", and I do not scream during that scene! I barely breathe, but I DO listen. Until I do hear these lines, I shall choose to believe they are not there. I am not going to debate their content either, for I have not heard the evidence. (Using your own example, Marcia, if I were a nuclear physicist and had never seen a neutron, I would debate its existence. I am not a nuclear physicist, though. I am--or at least I consider myself to be--a SW expert, discussing SW. So far, you are the only one to admit to hearing these lines. That does not convince me.) ((Ed's note: A friend and I, listening very hard, did hear a voice say "Father" just as Vader seized the Emperor but agreed that it was Luke's voice, not Han's. We also heard, as Luke pulled Vader back from the brink, Vader wheeze out what could be construed as "Haaaaan", pronounced as Lando does it, but agreed there that it was simply Vader's wracked breathing. However, we never, through several intensive viewings and listenings, heard Han's voice (or anybody's voice) say, "Father, save him.")) I will, however, debate their importance, or rather the importance of anything presented in the films in such a manner as you described. If they are "hidden" so well that they can be heard "better if you are not in the same room as the film" (your emphasis), what good are they? That sounds very much like the only people who will hear these lines are ones who refuse to watch what is on the screen and leave the room. That is not how you view a movie. My opinion is that you are misinterpreting background sound effects into nonexistent dialogue. These other people you claim have heard it, did you tell them what to listen for? If so, I would doubt their hearing also. If you are told something is there when the thing you are listening is not clear, you are biased and prone to create whatever it is you are supposed to hear in your mind. (Who would I believe? People I know personally or my own hearing or an official statement from LFL.)

I enjoyed Mary Schmidt's letter very much. I agree that the Pietts and Veers of the Empire deserve a place in the New Republic. (I am a big fan of Piett and was saddened by his death. He seemed like a very efficient officer, though I don't consider myself an "Imperial fan".) As for whether all stormtroopers are clones and are conditioned, I would disagree. The two we heard talking in ANH as Obi-Wan turned off the tractor beam seemed to have independent thought and personalities, from what little we did hear. This scene strikes my brother, a U.S. Army vet, as very real, and compares to when our military goes on alert. None of the troops ever know what is going down till after it has all blown over, unless they are personally involved.

Your theory, Mary, could hold for many of the stormtroopers, but there are probably a good number of "regular" enlistees, too.

One last topic before I sign off is Luke's "thanking" of Han at the end of ROTJ. Like Pat Easley, I do not see it either. It seemed they just smiled and nodded to each other (kind of "it's finally over--we did it!"), but no words passed. It struck me as very reminiscent of their "good-bye" on Hoth. No words were necessary there either.

Well, that is all for me this ish. Thank you again, Cheree, and for accepting my story, "Dawn on the Forst Moon" for A TREMOR IN THE FORCE #3. I am a new fan author and my first story just appeared in Jenni Hennig's SHOOTING STAR #2 (thanks, Jenni, and sorry again about the mix-up concerning the story to appear in FAR REALMS #8). If anyone has any comments on either of those or future pieces, I would greatly appreciate hearing from you. For now, May the Force be with You!

WHAT DOES BNF MEAN?

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October 2, 1985

First, I want to say that I agree with Ye Ed on two main points in her editorial. #1 If you want more SW articles instead of actor-oriented, write 'em before you criticize SE! #2--On the Walk of Fame star for Ford, so, you don't want to contribute, so what? You don't have to. And, before anyone bristles up, I didn't. But that doesn't give me the right to put down those who did. If they wanted to, that was their business. And no one can make me believe Harrison Ford would let them put one in if he truly was against it.

I must compliment Martynn on her Indiana Jones portrait. Cheree, thanks for printing this article on cons. It was interesting to read a mundane's point of view. But, I have to yell about the second paragraph of this article on page 7. I get so tired of heavy people putdowns. If that had been a poke against any race, or against the handicapped, or so on, the author would've found herself in a lot of hot water. So, why do people keep getting away with cruelty disguised as "jokes" about people who are overweight? Sorry, pet peeve got ahold of me!

I got quite a laugh out of the little excerpt at the bottom of page 7. That describes how silly people can get when they believe an actor is the reincarnation of a fave character. So, it's fun to discuss ideas like how two different movies can be tied together, but hey, it's all in our fantasies! An actor is an actor, and most of the time is not even a deep fan of sf, ST, SW or whatever the movie is about. There are exceptions, like the young actor who played Paul in DUNE. ((Ed's note: The people questioning Harrison Ford about the similarities between WITNESS and BLADERUNNER were reporters interviewing him at the Cannes Film Festival.))

Jeannie Webster: Well, what a way to get noticed! You won the "1st Letter Award" and the "Under-the-Wire Award" all in one ish! Now, everyone else will be trying the same thing (fun, huh, Cheree? Was that a moan I heard?)

I agree that Anakin/Darth would wish to die and not face the hatred and pain he'd face from the Alliance. And I am one of those who wanted him to live instead. I love the alternate stories that have him join Luke. But, from a realistic point of view, it was easier for him and the Alliance for him to pass on. I'd love it if in the last trilogy, Anakin came back to help and give advice a la Kenobi.

I enjoyed your article, reading about cons is the next best thing to being there!

Lin Ward: On your question of why Ben, instead of Yoda, trained Vader, Ben himself says in ROTJ, "I took it upon myself to train him [Anakin]. I thought I could be as good a teacher as Yoda. I was wrong." Perhaps if Ben had sent Anakin to Yoda, as he did Luke, Anakin wouldn't have become Vader.

Can you tell me where to get the tapes of the ANH and TESB radio shows you mentioned?

Sandi Jones: I, too, have wondered why it would be so hard for someone to acknowledge my LoC, especially when I put a SASE in for that purpose, so I'll know they received my letter, or zine 'tribs, or whatever. Especially when I send 'tribs to a zine and never get even a polite, "Sorry, but it's not us". Most do answer, though, so I guess I'll ignore the others.

I also agree with you on Han's famous, "I know". I've tried to imagine him saying, "I love you, too" or "Me, too" which I think would be worse, 'cause that sounds like he's saying he loves himself!

I also want to say, along with your comments on Luke and Han, that each and every character in the Saga is important and plays their part. Where would the story have gone if one was removed? Such as Tarkin, or Jabba, even the Sarlacc or Rancor. They all have their role, but only one ties them all together, and that is Luke, for it's his story being told.

Last, I want to ask why anyone should feel intimidated by a BNF? I mean, we're all fans here, right? It took me awhile to figure out what BNF meant, anyway. Big Nosed Fan? Be Nice to Ford? Be No Fool? (Sorry, got carried away.)

Liz Sharpe: Liked your comments for those who love to back their arguments with sweeping generalities. Well said! I also agree Tarkin was a delicious villain. Too bad he was blown up.

Michelle Malkin: I loved WITNESS and especially the country scenes and the farmhouse. The shots of the fields of flowing grain were the type I call "soul feeders". They filled me with a sense of peace.

Carolyn Gollledge: You're absolutely right! I never even thought of Han's humorous scenes as degrading to him! I enjoyed them totally for the tension relievers they were.

Martene Karkoska: I was reminded of my experience with American History in school. I was a "military brat" and went to 23 schools in 12 years. I had to take American History in both the North (New Hampshire) and the South (Arkansas). In the North, I was taught that the North was totally right, in the South (yep, you guessed it) that the South was wronged and abused, and the North was composed of dictators and tyrants. An interesting point to consider when reading stories from the Empire's point of view, or the Rebels.

Your reasons for "the Luke/Han Controversy" are excellent and ring true to me!

I also say good guys can wear black (and they look great, too!)

Lisa Thomas: Perhaps the Emperor wasn't so desperate to turn Luke because, if Luke died, he still had a "pet Jedi" in Vader. When Anakin was turned, maybe Palpatine had no other to fill his place if Anakin hadn't turned.

The only humor I found in Han's "I know" line was to think, "Oh, that's so typical of a male who tried to hide his emotions!" It is a sad sort of humor, where you want to snicker and cry at the same time.

Carole Regine: I'll cast another vote for an all-Darkside zine! (So, Cheree, I'll really be looking forward to TIF#3's Darkside section!)

Pat Easley: I agree with your remarks on division in fandom. Phooey is right!

Luke with some Dark flavor is more intriguing.

Tim Blaes: First, your title for "Blue Jedi" is great! The Grateful Dead, it is!

As for Vader chopping up the Emperor, I'm afraid he'd have to have jumped down the shaft to retrieve his saber first, as it went floating away with his departed hand. I don't think he felt like showing off that much just then!

Here's a cross-universe for you: Samantha Stevens marries Darth Vader. Can't you see Vader with Endora for a mother-in-law? I bet she'd call him Barf Later! (ooooh, that's bad).

And...James Bond and James Kirk. "I'm Bond, James Bond." "I'm Kirk, Admiral Kirk!" (snicker)

Sally Smith: Yes, yes, yes, without consumer-fen, there would be no zines! And without editors who encourage new contributors, fandom would just be one little circle of friends, keeping everyone else out of "their" club. Thanks to all of you editors, artists, writers who've gone out of your way to encourage us new kids on the block; you are truly appreciated!

Susan Henderson: Thank you for your Articles of Faith for a True Imp. Too bad the Church of Ford and Cathedral of Luke devotees don't have your sense of humor. I've got nothing against having a favorite character or Side, but being too serious without any humorous relief is...well, boring!

Lynne Kennedy, Lori Thompson, Jenny Lyn Catanzarro: I will just say this--your letter was totally tacky. There's nothing wrong with stating your opinions on Mark Hamill or whatever, but to go for another fan's throat just because you disagreed with something they wrote is a shame.

Mary Urhausen: I agree, why should George Lucas foot the bill for ROTJ on NPR? You stated my feelings on encouraging new contributors very well. And, the Under-the Wire Award is good, but will probably be taken over by the Alpha and Omega Award (both first and last LoC's in same ish!). I also appreciated your open-minded, tolerant statement, "...well come opposing viewpoints--no matter how stupid, ignorant and uninformed they may be." That says it all!

Mary Schmidt: Perhaps a lot of women are attracted to fandom by an actor, but I wasn't. The relationships in the SW saga attracted me and Darth Vader attracted me. Since our favorite Dark Lord is a composite of voice, actors, and stuntmen, I can't pick one actor to idolize.

Jeanine Hennig: First, I must apologize for my terrible error of asking Ann Worham for lip quiver lessons. As our kind Ed has pointed out, you are the Official Lip Quiverer of SE. So, how much do

you charge for lessons? And you did get in before Ann this time; she's not here in this ish! (#9)

I enjoy your "Private Life..." articles; please go on and on and on, as much as you please!

Maggie Nowakowska: Thanks for explaining the Duncans and their zine for us new kids. I had no idea what all the comments on them were about.

Here's a song I always associated with someone who would be in the Grey Side of the Force, by Captain and Tennile. The chorus: "You are sunshine, you are shadow, you are morning, you are night; you are hard times, you are good times, you are darkness, you are light." Title: "The Way That I Want to Touch You."

Gulp, this is getting too long. "Hi" to all those I didn't have room to write to this time round. From a Vulcan/Deltan Jedi Bene Gesserit Martian, Allelu Tena Logically!

BLOOD-CURDLING SCREAMS

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October 2, 1985

After the Post Awful finally forwarded my copy of SE#9, I settled myself in for a good read. I warned my son that I would be reading SE so he wouldn't be scared by the blood curdling screams that came from my room. Fortunately, he was at school when I read those few letters that drove me up the wall. Last night, as I was finishing up reading SE, he asked me to scream anyway since he couldn't imagine my reading it so calmly. So, now that I have had some time to digest the letters, I feel somewhat capable of doing my own LoC. First, I want to thank all of you who wrote to me in response to my request for private correspondence. By now, I am sure we have exchanged many interesting letters. I would also like to invite anyone else who cares to write to do so. I love getting letters!

Before I get into replying to last issue's LoCs, I have a few ideas I'd like to present for possible discussion.

There has been a lot of speculation as to the nature of the Force and if there is a separate good side and bad side. To me, the Force is a neutral and an analogy would be to fire. Fire in and of itself is neither good, nor bad, it is the use to which it is put that makes it a thing of benefit or harm. Fire is used to cook our food, warm our shelter, provide us with power, or give us light in the dark. It can be used for destructive purposes when it consumes our home or burns us. Yet, a person trained in the ways of fire can use it for a destructive yet beneficial purpose, such as when a fire department takes an old building and burns it as a way of giving firemen a chance to combat a fire in a controlled environment. To me, this is what a Jedi does in the use of the Force by balancing the volatile nature of the Force with reason and good judgment. It is when the equilibrium is

out of balance that one has problems. To me, that is what went wrong with the galaxy in the saga. The Emperor created an imbalance in the use of the Force and it takes Luke and his father to "...restore order to the galaxy," as Vader said. Another idea that has been rumbling around in the back of my mind lately is what type of agreement did Ben and Owen strike when Owen agreed to raise Luke. To me, a feasible compromise would have been one in which Ben stayed away from Luke except for occasional contact to make sure that Luke was okay. There may have been a proviso that, if Luke was ever needed, he would be told the truth of his heritage. Also, there may have been some agreed upon time at which Luke would be told of his father, perhaps at age 21. I believe that when Luke questioned Ben about his father, it gave Ben an opening and he took the opportunity to give Luke the lightsaber and peak his curiosity. Then, after the message from Leia was revealed, perhaps Ben felt that he was freed from his agreement and could take Luke to begin his exposure to his destiny. My feeling has always been that Ben planned to tell Luke of his sister and father once they reached Alderaan and there would be time and support for Luke to accept the truth. Ben had no way to know that he was about to die and thought he had time to tell Luke the truth.

Another part of this agreement might have been that Luke would be kept on Tatooine for as long as possible, which would explain Owen's putting up constant road blocks to Luke's attending the Academy. It would not do for Luke to attend the Academy, excel at piloting, and have that talent come to Vader or the Emperor's attention. I would hate to think of what might happen if Luke met his father at that stage in his life.

Now, on to some comments on last issue's LoCs:

Ronda Henderson: Hi! I totally agree with you that it is fun to take a look at alternate views of characters in the saga. Just because we might take a look at a Dark Luke or a humorous Vader does not mean that we believe that is the way they are or will turn out to be. That's one thing I like about fan fiction. I believe it is the proper place for much of the speculation that we do about what came before and what will come after the middle trilogy. No, I am not saying that we should not speculate in the pages of letterzines, but that we must all accept it as just that, speculation and not hard, cold facts.

Lin Ward: In response to your question, I would say that Ben chose to train Anakin on his own out of his own overconfidence. We see Ben in the current movies as a wisened old man, but we know little of what he was like as a young man except for words out of his own mouth. In his conversation with Yoda regarding Luke, he admits to having been reckless when he first came to Yoda. He also admits to Luke that he was wrong to have taken on Anakin as a pupil. Ben in his new found grandeur of being a Jedi may have thought that he knew as much as Yoda and could take on the instruction of Anakin. It is clear from Yoda's comment about Anakin that he considered him to be a very powerful Jedi, perhaps a cut above the rest.

I believe that Yoda was one who handled only special training, at this point in his life. He clearly states that he keeps his own counsel as to the individuals that he takes on to train.

My own opinion is that Vader did know that Leia was Luke's sister. It seems to me that the knowledge of Leia being his sister is too fresh in Luke's mind to allow him only to think of her as his sis-

ter. It would seem to be that he would think of "Leia, my sister" as opposed to just "my sister." As I said, this is just my opinion.

Carolyn Colledge: First of all, I don't think that the Han/Luke debate will ever settle down. There are just too many strong feelings on each side of the issue. I, for one, do not want to see the debate end but would like to see it grow to examine the characteristics of each individual and discuss their possible motivations for their actions. I do not care for the "my hero is better than your hero" arguments, though I may have been guilty of this in a past letter of mine to SCOUN-DREL. I feel as though there is a great deal to be learned by looking at the actions and interactions of the two main heroes.

You also asked what caused Luke to change so dramatically from the end of TESB to the beginning of ROTJ. I believe that it is relatively accepted that Luke spent some time on Tatooine before the rescue of Han. He had an opportunity to reflect as he spent time at Obi-Wan's home and constructed his new lightsaber. I think that the incident on Bespin was a real turning point in Luke's life and he must have done a great deal of soul-searching to change into the confident, self-assured man that he is at the beginning of ROTJ. It was through this growth in both his personality and powers that must have allowed him to reach into Vader's heart and find the small spark of good that still remained. Perhaps this close brush with death by Luke correlates to Lucas' own accident and spiritual change.

In regards to your comments about the Clone Wars, my first impression was that it was a war against clones. My idea is that there was someone creating clones and attempting to take over the galaxy by using them as the Ultimate Soldier. Perhaps there was some form of breeding program similar to Bene Gesserit's to create a superior being.

Marlene Karkoska: I must thank you for the last few paragraphs of your letter. They sum up exactly how I feel about the Han/Luke debate but could never hope to express it as well as you have. I especially relate to the statements about fans becoming more pro Luke because of all the anti Luke sentiment. I came to SW fandom with more of a liking for Han but in the past six months have turned into an adamant Luke supporter. This is not to say that I do not like Han anymore; it is just that I have been challenged to take a good hard look at Luke and I find that the more I look, the more I find to like. An added advantage to all of this is that I have become a Mark Hamill fan. Mostly, though, I see a great deal more in Luke than I ever did before I learned of the great Han/Luke debate.

Lisa Thomas: You asked about the Emperor's giving up so quickly on Luke when he had reached Jedihood. In my opinion, Luke's statement that he would never turn to the Darkside was very explicit and perhaps the Emperor sensed that there was no hope of turning Luke and also the Emperor was clearly getting senile and perhaps didn't have the patience to go through the process of turning Luke. Also, he may have finally picked up on the fact that Vader planned to use Luke to overthrow him and decided that a known quantity was better than an unknown quantity.

Lynne, Lorie, Jenny Lyn: I very much enjoyed most of your comments about Mark, but found some of your comments very condescending, especially the comment on not being able to discuss the SW films with the same seriousness as a film of Francois Truffaut's. I say, to each his or her own, but

don't insult me because I happen to enjoy movies that you think are of a lesser class than other films.

Bev Clark: Whenever I read one of your letters, I always feel like saying, "That's what I meant to say!", it's just that I can't say it as well as you do. As you know, I have also failed the Moral Litmus Test. Oh, well, I guess we will just have to live with this failure, but I am certainly happy to be in such distinguished company.

I have only seen one episode of EWOKS, but thought it was quite good compared to some of the cartoons on Saturday morning. I especially like DROIDS and I'm very happy that Anthony Daniels is doing the voice of C3PO; it makes the show! I like the reference to the saga that they make and in STARLOG I read that we will also see Jabba and Boba Fett. Oh, what speculations that should lead to.

Mary Urhausen: Thank you for your encouraging words to neophyte zine contributors. As a newcomer to fandom, I was a bit hesitant to submit my work for fear that the "regulars" had things all sewn up and that there was no place for new blood. Well, after my first rejection and then having the same piece accepted by another editor, I was given heart and have submitted many other things (including the article that appears in this issue of SE, along with some of my drawings). I am also very happy to be having a story coming out in the next issue of TREMOR and hope to become a regular contributor and LoCer. I would encourage anyone out there who had a story, poem, drawing or article rumbling around in the back of their minds to take pen in hand, get it on paper, and submit it. Believe me, you don't have to be a trained writer or artist to submit something. I haven't written anything more exciting than a grocery list since college and find that I am able to produce something passable. I was an art major in college but haven't done much drawing in a few years and then when I got involved in fandom, I started drawing again and was amazed at what I was able to produce after a few weeks of getting back in the swing of things. I'm even sculpting again (OK, all of you who I correspond with, don't worry, I won't bore everyone with my talk of my Luke and Han sculpting).

Marcia Brin: I'd like to answer, from my pov, a question you asked Mickey about Luke. That is "...where on earth do we see any signs of a Dark Side struggle?" To me, Luke's struggle with the Darkside occurs in the throne room of the Emperor. It is there, when he learns of the Emperor's trap that he is tempted to use the Darkside to attack the Emperor. It is shown that he is using the Darkside when he retrieves his lightsaber from the Emperor using his black-gloved mechanical hand. It is at that point that Luke fights his battle with himself and his use of the Darkside powers. He clearly puts one foot on the Dark Path as he lets his anger and hate rule him in his attack on Vader, but then he pauses and will not attack, but defends himself. Then once again he retreats and vows not to fight until Vader probes his mind and goads him into fighting in defense of his sister. This is the moment, for me, when Luke is most vulnerable to the Darkside and, if Palpatine hadn't opened his mouth, perhaps Luke would have killed his father and then his fate would truly have been sealed. Instead, Palpatine (perhaps inspired by an unseen Force) pulls Luke back to reality and allows him to see what he is about to do and he takes a step back off the Dark path and makes his affirmation that he is a Jedi and will never be turned. After this

brush with the Darkside, I believe, as you so well stated, that "the price of freedom will be constant vigilance." I would like to imagine that Luke continues to wear the black glove as a constant reminder of the danger of the Darkside.

As for the problem of Anakin/Vader leaving the lightsaber for Luke, here is a small scenario: Anakin and Ben are sitting around a Jedi Enclave some 20 years or so before ANH and Anakin is examining his new lightsaber and discussing his forthcoming marriage. He looks at Ben and says, "Some day I hope to have a son to pass this onto when he's old enough to have it." Then, after Ben and Anakin's duel in which Anakin is presumed dead, Ben picks up the lightsaber as a remembrance of his lost friend. Therefore, the line "Your father wanted you to have this, when you were old enough." Ben did not lie to Luke but gave him the impression his father knew of his existence.

In your letter, Marcia, you once again give the impression that you believe Anakin and Vader are two separate people. This is one point I can honestly say I know is not true (at least not in GL's universe). In THE ART OF RETURN OF THE JEDI, there is the complete script and I also have a copy of the original script. In both cases, it states that in Vader/Anakin's death scene, he is referred to as Vader when the mask is on and then he is called Anakin when the mask is removed. The script says, "Darth Vader/Anakin Skywalker...Luke's father dies." It also states that Luke sets fire to the pyre and watches it as it consumes Darth Vader-Anakin Skywalker. I think that pretty much settles the matter of Vader/Anakin being the same person.

As someone who has apparently failed your Moral Litmus Test, I must take exception to your insinuation that I, too, would condone genocide, apartheid and slavery. Just because I believe droids are lesser than humans does not mean I am a racist, bigot or prejudiced. To put someone who disagrees with you on the subject of droid/human inferiority/superiority in the same class as Hitler is an insult and a degrading of a person's morality that is not called for in the pages of a letterzine. (My apologies to all other readers and the editor for such strong words but a statement of such broad range cannot go unanswered, though I am sure there are others who said it better than I have.) My priorities are very straight, Marcia, and human life is far more sacred to me than mechanical. Perhaps I am not as erudite as others in regards to the equality of droids to humans, but I don't feel as though I look at myself as a bigot because I see myself and others as superior to droids. In the fourth episode of DROIDS, C3PO is told that he is appreciated, to which he replies, "It is not necessary for a master to appreciate his droids, but we thank you for your appreciation." Clearly, C3PO knows his place and has been programmed to know it. Do not confuse this statement of mine with any prejudices you may think I have in the "real" world.

Bev Clark: I wish I could have said so well what you did in your statements about droids. I had often thought of the issue of voting rights for droids. Coming from outside the Chicago area, I have grown up with the old Chicago Voter Creed: "Vote early and vote often." I'd hate to think what some genius programmer could do with a billion or so droid votes across the galaxy!

Mary Schmidt: Regarding your statement about Luke never seriously considering any alternative to fighting Jabba, I disagree. Luke gave Jabba every opportunity to back out of his execution plans by

first trying to bargain with him, then showing his cleverness in destroying the Rancor, and finally as he was about to be pushed into the pit. Jabba was familiar with Jedi power and was overconfident in his own ability to destroy a Jedi. Luke is no dummy and therefore had a pretty good idea that things would come to a fight, but still tried to use negotiation before finally resorting to the use of weapons. Now, how about this for an alternate solution to the "should Luke or shouldn't he have told C3PO about the plans for the rescue of Han from Jabba?" question. Perhaps he did and C3PO is just acting like he doesn't know what is going on to throw Jabba off the track. Actually, I don't think this is what happened, but it is a possibility that has crossed my mind.

Tim Blaes: In response to your statement that the Emperor didn't sense Luke's presence on Endor, isn't it possible that it is because of Vader's emotional shielding that he doesn't sense Luke on Endor. I have often speculated that Vader is actually protecting Luke, be it consciously or subconsciously. The Emperor asks Vader if he is sure of his feelings are clear on the matter, to which Vader answers he is sure. This can mean that he is sure that he still has hopes of turning Luke into an ally in his plans to overthrow the Emperor. He would not have been lying when he said he was sure of his feelings. His feelings were never stated. Also, Tim, in answer to your question of why Vader didn't use his lightsaber to vivisection the Emperor, well, Vader didn't have his lightsaber at that point. It went over the edge into the shaft with his hand when Luke cut the hand off.

Jeanine Hennig: I believe that the baby boomer generation began in '46. I've always considered myself a baby boomer and that was the year I was born (ouch!). I just want to be included if I have to be one of the senior members of the generation.

Thanks for your comments on Yoda's attitude towards Luke. I've often been a little peeved at the mushroom and his handling of Luke. But, I guess considering his age and the urgency of the situation, we can excuse him, though I still think he is a cantankerous old goat.

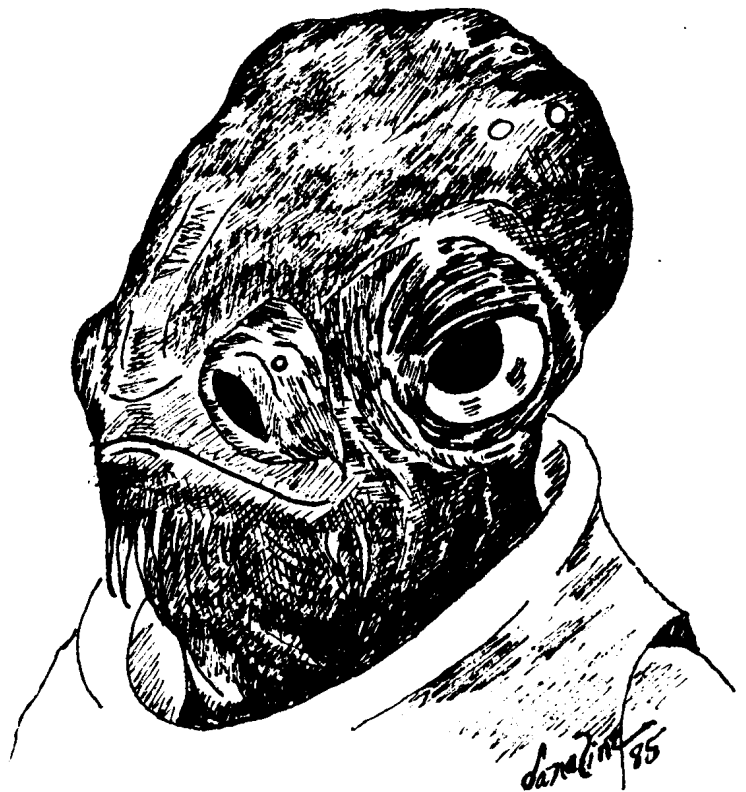
Maggie Nowakowska: Is there anything really wrong with combining information on SW and information on Mark, Harrison, or GL? I happen to like all of them and find it interesting to hear of other's experiences with these individuals. The same is true for occasional reference to other sf movies or even WITNESS. I guess since I am primarily a media fan and know no hardcore sf fans, I feel no need to justify my eclectic tastes. Just because I am a Mark Hamill fan doesn't mean I can't also ponder the mystical meanings of the saga.

As a newcomer to SW fandom, I appreciate your background information on the Duncans. It helps me to understand some of the references to them in past issues of letterzines I have read.

Regarding Yoda's "Do or do not" statement and "You must believe" statement, to me these were quotes right out of a PMA lecture by W. Clement Stone or a sermon by Robert Schuller. One must "believe" in one's dreams or goals to make them come true. Luke had to close his eyes and "visualize" what he wanted to happen.

Well, I guess I better put a cap on this; I could go on for hours, but I won't. Sorry, Cheree, for rambling on so long but there were just too many interesting points to comment on. Til next time...

Go with the Force.



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September 23, 1985

Editorial: (Barb) Your comments on the star fund and whether or not it should be done apply to me as well. I can't really see that it has done any harm. It's not the only way to show our liking for Harrison, but it's certainly a valid one. Likewise, I like to read what Ford and others are doing. Why not?

Ronda Henderson: (Pam) Hi, Ronda! Glad to know I interpreted my medical anthro classes correctly. I'll probably get creamed for this next statement but I believe the distinction that is made between fraternal and half-siblings is not only for the obvious genetic reason, but for future medical and legal ones as well.

Lin Ward: (Barb) I like your idea about why Leia wasn't in an official role in ROTJ. I always felt that she wanted to take time to search for Han and felt she couldn't give 100% to the Alliance, therefore temporarily abdicating her position. Your other observations are good also. Maybe Ben talked Yoda into letting him train Anakin, probably against Yoda's better judgment. Or maybe he did not tell Yoda, because he felt he could do it all himself. No, I don't think Vader identified Leia, at least

it didn't sound like he did.

Mind you, I'm not an expert on Russia, but I think you would see a resurgence of religion there, at least with regard to the Russian Orthodox Church. As to other groups, we really don't know how strong they are, as many of them are underground.

I would have my robot type my LoCs, and all my personal correspondence, and do the housework.

Sandi Jones: (Barb) Nice idea on "I know", but don't you think it would have been better for Leia to know Han loved her? I think she did know, without his having to say so. But I rather like your idea.

Michelle Malkin: (Barb) I thought Deckard and Rachael went to the Pacific Northwest, Washington or Oregon. It looked like everyone was leaving Earth that could, and that most, if not all, of the crud was confined to just a few places, other areas being just deserted. I think they were getting ready to leave Earth altogether.

Carolyn Colledge: (Pam) Yeah, go for it! And G'day to you, too!

(Barb) Hi, Barb Brayton here. You don't know me, but I know you through your stories and love them. Actually, it was me talking about Han's love for Leia (our letter came right after Barbara Tension's). But thank you for the compliment; I think you and I see him pretty much the same way.

Marlene Karkoska: (Barb) For a galaxy used to a Republican form of government, wouldn't Imperial rule be a step backward? Maybe it was supposed to be a constitutional monarchy, but was subverted by Palpatine.

(Cheree: Regarding your comments on the Civil War, you're referring to Radical Reconstruction, right? Lincoln planned something much milder, but was assassinated. After the Radical Republicans were turned out, there was another backlash against the Radicals and "Carpetbaggers". I think there were good and bad features of both periods. You might want to read a fascinating little book called IF THE SOUTH HAD WON THE CIVIL WAR.) ((Ed: That's exactly what I was talking about; a very sad period that left hard feelings that are still being felt.))

Hey, EMPIRE wasn't exactly a cakewalk for Han, you know? I mean, he almost froze to death, spent most of the film on the lam, then he got tortured, and then he got flash frozen! Bummer!

Carole Regine: Here are some of our thoughts on the ex-stormtroopers. There will probably be many places where they are not welcome, which is regrettable, but understandable. It's quite possible that if they are conscripts, they could simply go home, like so many Confederate soldiers after the Civil War. You are likely correct that many would not want their background to be known. With their experience, they might become mechanics, freighter pilots or mercenaries. Some of them might even end up back in the military. We see prejudice against them, but hopefully no wholesale persecutions. It's not hard to imagine a lot of men finding out the war is over, simply shedding their uniforms and blending back in, with no one the wiser; the farther out they were, the further removed from the action, the less trouble they will have.

If these people are also clones, that would present further problems, partly because feelings against them would run even deeper and extend back over a longer period of time. Also, they would have no homes to go to. We thought they might be used to explore and colonize previously uncharted regions, which would avoid possible problems in

settled areas. There might be places, such as Tatooine where they would be welcome as settlers.

There was an excellent story in WOOKIEE COMMODORE #2 which featured a stormtrooper who was befriended by Luke Skywalker. It turns out that he will eventually be sent home. We would hope to see this become the norm. It would be interesting to see stories based on what happens to some of the former soldiers.

Pat Easley: (Barb) You may add me to your list of people who loved JEDI without reservation. I also like your idea of how humor might enter "I know."

Tim Blaes: (Pam) I'm not certain, but didn't Vader's saber go with his artificial hand down that very same shaft when Luke pinned him down on the walkway? Like your Rubic's cube comparison.

(Barb) I don't necessarily mind if someone repeats an idea, as long as they do it well, perhaps a new twist to it. Romance, action/adventure, mystery, humor, horror--honestly, I've seen all those things in fan fiction.

Our prints of the Trilogy and of JEDI were excellent. Bad prints are bound to turn up from time to time.

I like your cat and the sign, too!

Susan Henderson: (Pam) Glad to see someone write their responses with a healthy dose of humor.

Mary Urhausen: (Barb) I agree with you about financing the JEDI radio show. Lucas is not obligated to do this, especially since the rights alone are worth a great deal.

Mary Schmidt: (Barb) I think the gift of the droids are just Luke's way of getting the droids (and his lightsaber) inside Jabba's palace. I think he had every intention of bargaining, but wanted to be prepared should this not work out. If Jabba had had any sense at all, he would have made a deal.

Remember: No matter where you go, there you are!

HAIKU

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September 10, 1985

Why is it that, even in the influx of mail, it is difficult to achieve a balance? For days the mailbox has been wondering if it had forgotten to extend its welcome mat, as none were knocking at its door. Then the clumps of letters arrived all at once. This does make LoCing difficult at times!

To address your editorial on the star for Harrison Ford, I think that it is a fitting present for his fans to present to him. It is one way that exists for us to say "thank you" for all the enjoyment which he has given us. I know that I would not have been so taken with the characters of Han Solo, Indy Jones, John Book, Rick Deckard, David Halloran, Bob Falfa, Colonel Barnsby, Kenny Boyd

and the rest had someone of a lesser calibre been entrusted to bring them to life on the screen. Harrison has so infused a magic into their being which has transcended the two-dimensional reality of the screen. These "people" he has created have all the reality to them as do those we meet on the street everyday. It seems a star is a gift of magical quality and that only such a gift is appropriate for saying thank you for such magic having been given to our lives.

Too, we can find a basis in the Bible. Jesus said it was quite acceptable for us to anoint each other with oil every so often. It is one way of softening our lives and putting a bit of tenderness and appreciation in them. I have not donated to the project before, but have just written a check to put into the next outgoing mail. I find it a very fitting thank you note, something which will last for decades and let others see how much people have appreciated Mr. Ford's work and have all pitched in together to see the realization of this project.

From a discussion of human generated celestial symbols to those of an interstellar nature, I have found the following Haiku verse which makes me think of Vader's funeral pyre:

Here is the Dark tree
Denuded now of leafage...
But a million stars.

Shiki

It seems the pyre enabled Vader's essence to spark forth into the sky and join the rest of the firmament. I think the more you think about the SW films, the more you are able to enjoy the imagery which Lucas was able to impart to them. I don't think they are enjoyed half as much for such things as they should be.

The copy of the newspaper article was interesting. However, I wonder why reporters find the need to inflict jabs of rudeness into such things. The item which read, "This is a gathering of heavy weights... The Spandex people could sue for cruel and unusual punishment." It would be nice if articles like these could be written with less ridicule and a little more straight reporting. Did like the illustration they picked to use of Indy, though. Must admit that it is one of my favorite illustrations.

Sandi Jones brings up the point that Han and Luke are different and I think this is an important point. They are rather of a complement to each other. I tend to see Han as Jim Kirk and Luke has turned into somewhat of a Spock. It would be interesting to see if Jim Kirk fan are also Han fan and so on. I know I tend to identify with Solo and Kirk. Wonder if any others share this type of SW/ST transcendence. ((Ed's note: I also thought Kirk was a bit of a mundane; I was a gung ho Spock fan from the word "go".))

Michelle Malkin: Indeed, I do agree with you about the Force talent of all needing to be developed. It is as if a person were not allowed to be all they could be, but were forever denied a side of themselves. Then would come the question of why. Fear? Jealousy? Then, if the Jedi gave into such emotion, would they not have embarked upon the Dark Path? I think this is an interesting area for questioning. Maybe Deckard and Rachael headed for Canada because the air was clearer there than in industrial laden California. Could it have been that Canada had been evacuated? That the human

population was concentrated into specific areas and that all other lands were vacant? In the absence of human existence, maybe the landscape had been able to repair itself to a more liveable condition? Ah, is not speculation fun? It is one of the reasons that I am drawn to SF--speculative fiction. The mind is allowed free rein and that is a delicious state of being.

Carolyn Gollidge: On power matrixes and the Jedi. Could not the Jedi be like the Darkovans and the non-Jedi like the Terrans. Maybe the animosity and lack of understanding which existed between those two groups also existed between the Jedi and the non-Jedi. I have a question about Leia. Could it have been that she had to give up some of her power in the Rebellion for her to search for Han? Could this have been the reason why she was not "in" on the decision-making processes once she and her party made it back to the Rebel gathering place? She was completely surprised at Han's commission. I wonder if she had not had to make the "Messiah Choice" in her love for Han. Just as Han was willing to sacrifice his love for Leia by letting her go to Luke in ROTJ, maybe Leia had to make a sacrifice of her position in the Rebellion to search for Han. How could she do both? She seemed quite dedicated to the return of Han Solo.

Could she have been so active in both the planning of the Rebellion and the rescue of Han Solo? I think she decided that for once she had to follow her heart. She had lost so much and now Han was also at risk. I see her having set out after him as a most powerful statement of her love for him. It also spoke to me of the fact that she now viewed Han as the most important thing in her life and would do almost anything--give up almost anything to be with him. The question about Vader is a most intriguing one. It could indicate that he was not quite the non-feeling being that he is perceived to be. He does FEEL the Force, after all! It might mean that he saw Han as being more than the rest of the galaxy portrayed him as being. He might have sensed that Han was able to project emotions and that he was the best source to lure Luke into the trap. Ideas: Well, Luke did respond to that plea. Vader then responded to Luke's plea. It is possible that Vader knew what would happen and that Luke would not be able to resist the cries of anguish, anymore than Vader was able to fend them off in ROTJ. It is an intriguing question indeed. Am glad you brought it up!

Mary Schmidt: The reason I suggested Luke's title might be honorary was because how he seemed able to pick his own assignment in ROTJ--as if he had not been assigned to any other task beforehand. If he had a "real" rank, would this have been so? Too, what do we know of Kenobi's "generalship"? We only know he "fought" in the Clone Wars. We do not know how. All that has been left to individual speculation. This is one of the remarkable things about SW how it allows you to see things differently from different angles. No matter how much you have discussed it or think you know all the angles, there is ALWAYS something new to present itself to you. All is NOT what it seems.

Time dictates this must come to a close. Take care and will be looking forward to the discussion in the next issue. For now...PEACE.



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First off, I'd like to say that I'm highly insulted that MY apologies weren't offered when I missed the deadline for the last issue of SE. For shame, Cheree, leaving me out like that. ((Ed's note: I would henceforth like to apologize for Annie Wortham. She can't help how she is. People like her just have to be humored.)) Even the infamous Nenni Henni gets better treatment at your hands--and she even got to have her letter first and an article on the front page last time. Jeez, there's no justice in the universe. What's worse, certain people seem to think that my "feud" with Jenni constitutes a COMPLAINT and to have taken exception to it--well, the more fool they. If they can't tell that Jenni and I are GOOD friends then they're pretty dense. Why don't you people take exception to some of the REAL mud-slinging that's going on? Jenni and I are trying to show you how silly it all is but you're obviously NOT listening...

Hmmmm, as to whether or not I MALIGNED poor Mark Hamill in the piece I wrote about him--I hardly think so. I enjoyed his performance, as I enjoy all his performances, and I wasn't aware that I had stated otherwise. I simply reported the facts in regard to the way he acted following the performance I saw of HARRIGAN 'N HART. I certainly didn't make any judgments about the man and I resent anyone trying to say that I did. I must reiterate, however, that he was accompanied by a bodyguard. Not only do I have witnesses in the form of other fans who were there with me (all of them, incidentally, Mark Hamill fans) but Mark himself has talked about his bodyguard in interviews. Anthony Daniels has also talked about having to "get past" Mark's bodyguard in order to visit his friend. Frankly, if the large burly man who had his arms wrapped completely around Mark WASN'T his bodyguard, then I must conclude that (a) Mark has a penchant for other men or (b) Mark's wife is very strange looking. Well, enough of that. The folks who seemed to think I'd maligned their "hero" really could have told us all about their experiences with Mark and his play and not been rude about it. Oh, one more thing: Leah Rosenthal and the New York crowd may be many things, but they have NEVER been mundanes.

Ah, on happier subjects, I was appalled to learn that Sally Smith has antenna, too. You poor thing. Aren't they a pain?

Lin Ward: Next time you sit next to me, you'll know that you should ask me what I've been up to! I get into (and usually out of) everything imaginable in the course of the year. No telling what will have happened by the next time you see me!

Personally, I enjoyed all the articles in SE#9, especially Jenni's (but don't tell her I said so). It was nice to see Linda Billington's article, too. You didn't tell me she was a reporter when you introduced us, Cheree! Jeez, I would have worn make up or something! ((Ed: That's because I wanted her to get the REAL story on you, Annie!))

I don't have much else to say this time around--I'm doing the production work on my fourth zine in less than a year and am literally worn out. Except, I haven't said it in a while so I'll say it now: thanks for a good letterzine, Cheree--an UNbiased one, at that. I'll be around complaining and making your life miserable for a while yet...



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October 5, 1985

I suspect that this will be a grab bag letter this time as I comment on all the checkmarks in #9.

SF fandom is indeed overwhelmingly male, as Jeannie Webster points out; though the proportions are not as lopsided as they were 30 years ago, they're still pretty high toward the masculine side. Why this should be the case has been a matter of discussion on and off in SF fandom for a while. It may be the nature of the material, although the SF=gadgets and hardware, media=characters and cultures is a little simplistic by now. SF has not been "gadgets and hardware", except for one strain sometimes called the "Analog story," since the 1940's; and since the 1960's, science hasn't played that big a part either (to the dismay of the SF fans). The image of SF has certainly never attracted women and girls, though, whatever its content. Whether or not girls liked or were encouraged to like science itself, old SF magazines with half-naked women and assorted phallic symbols were not likely to draw their interest the way boys and young men were attracted. I've been reading SF for 24 years, and I still don't like the conventional packaging even though I know the packaging is a convention and does not necessarily reflect a book's content. A young girl at the age when SF is most attractive--young teens--is likely to be even more put off, kids at that age being concerned about

social acceptability and girls probably more so than boys.

Does this mean I think the superficial aspects of SF--book covers and so on--are partly responsible for the dearth of women in SF? Yes, it does. I suspect a lot of girls would like what they found inside the covers if they could get beyond the covers. But as long as the primary audience for SF is teenage boys, covers of SF books will be designed to catch their interest--just as the covers of romance novels are designed to attract adult women, and the covers of a certain sort of fantasy are aimed at younger women. This sets up a vicious circle of sorts. Of course, I think that Jeannie's point about girls not being encouraged to like science or things connected with it is also part of the reason why there are not many girls in SF fandom. Interestingly, among younger women who suffer less of that expectation, interest in SF is still not very high. For instance, among the computer types at work, almost all the young (early to mid-20's) men read SF; none of the young women do. In the next age group up, a large percentage of men read SF, but only 3 or 4 of the women do. Do I understand this? No. I love SF, and my favorite kind of SF is the "hard" kind (but not gadget stories!), which makes me rare even among female SF fans.

An article in AMERICAN FILM a few months ago about the portrayal of India in films touched on the discussion of Indiana Jones and India. The author, an Indian himself, was much more upset by movies such as A PASSAGE TO INDIA that purported to be both more historically accurate and more serious (which is often equated by audiences and critics with "true") than with INDIANA JONES. He wasn't too happy with IJ, but he felt that, on the evidence of their other films, neither Lucas nor Spielberg was guilty of anything more than insensitivity; more important, he didn't think anyone was going to take the movie as an authentic portrayal of India and its people. But he was very disturbed by A PASSAGE TO INDIA because it was serious, its portrayal of India was ultimately more negative although superficially positive, and its director had uttered statements in public that led the author of the article to strongly suspect him of racism (e.g., he changed characterizations from those in the book deliberately to emphasize the "silliness" of the Indians and the "nobility" of the British).

But unconscious Force users do believe in whatever they think explains their unusual abilities, or luck, or whatever. They don't believe in the Force, true, but they're also not trying to use the Force deliberately, as Luke was when Yoda made the comment to him about unbelief. If they did try to use the Force--if they could be brought to try something they think doesn't exist--they would probably fail for the same reason Luke failed to raise the x-wing.

Why did Ben train Vader, instead of Yoda? I think it was implied in his explanation to Luke in ROTJ, that he did so out of pride: that is, he thought he could be just as good a teacher as Yoda. The further implication is that his taking on Vader as a student was not a usual thing. One could speculate that Obi-Wan recognized Anakin Skywalker's great talent and lusted after the glory that would reflect on himself as the teacher of such a potent Jedi. It's possible that, had he not disincorporated and removed himself from the physical fray, he would have attempted to teach Luke himself rather than directing Luke to Yoda. And he might have failed

again, creating a second Vader. Of course, he might have succeeded this time, knowing his errors the first time.

I have no trouble seeing Leia as a brilliant 16-year-old senator even without the Force, if she has been trained to rule all her life, as presumably she has been (being the daughter of the Viceroy of Alderaan, with no siblings ever mentioned). It's only the 20th century, and to a lesser extent the 18th and 19th, that assumes that teenagers are still children and incapable of great deeds. In earlier times, a 15-year-old might have been considered an adult. For instance, King Arthur in the legends (not T. H. White's version) is traditionally 15 years old when he assumes the kingship and wins his first battles; by the time he is 21, he has subdued most of Great Britain. Joan of Arc was a teenager. Alexander the Great was winning battles when he was not much older than 16 and had conquered the whole known world when he died at only 33. Victoria was only 18 when she became Queen. Children with the expectation of rule ahead of them are raised from early childhood to be capable of exercising rule by their teens, if necessary. It frequently is.

Back to SF for a minute--Sally Syrjala is right that I participate in SF fandom. However, I didn't exactly cross over from media fandom; I discovered media fandom and SF fandom within 3 months of each other in 1973, and I've been at least a sporadic participant in SF fandom ever since--attending cons, publishing an apazine. Many of the people I know who are active in both fandoms are like me, people who discovered both relatively simultaneously, not people who started as media fans and then became SF fans as well. There are some of the latter, including a couple of BNF SF fans who like to deny their long ago origins in SF fandom. Their names shall remain anonymous...

Darth Vader could also have known--or deduced with a high degree of probability--that Luke made his own lightsaber because he knew what happened to the others and knew that there were none around for Luke to find after his own was lost on Bespin. Depending on how he betrayed the Jedi, he might have been in a position to acquire or destroy most of the extant lightsabers at the time of the Jedi's destruction.

Liz Sharpe raises an interesting point about the loss of Luke's hand being a possible sacrifice to the guardian of the underworld and a prerequisite to wisdom. What does Luke learn? He learns who he really is, something many traditional heroes have also had to learn. He also learns that who he is as a person does not depend on who he is biologically--even if Darth Vader cannot be "returned" to Anakin Skywalker, the idealized father, Luke is still an honorable man and the loving son of Anakin. Beyond that, he learns that he too has a Dark Side and that it can be seductive, but also that it can be controlled. That may be the hardest thing he has to learn, in fact: self-illusions are the hardest of all to face and acknowledge for what they are.

Hmm I wonder if, traditionally, the descent into hell did not symbolize exactly this kind of self-knowledge: the facing of the dark and anti-life elements in one's own personality. Luke's descent is more psychological than metaphorical, but it does have all the traditional elements of some form. Of course the hero would not return happier, however much wiser, because he would have learned of his own capacity for evil. But many of the cultures who have such traditions (and it isn't just Greco-Roman; there have been versions of the descent in

many societies, including the Sumerian, one of the earliest on record, and the Celtic) would not have valued happiness above wisdom; they would consider it a failing of our culture that we do.

Another point to be made about Luke's losing his hand, one which ties into his learning who he is, is that the loss symbolizes castration; in this case, it symbolizes Luke's castration by his own father--in other words, he is still a child, not yet the equal of his father. The father can still "unman" him. By the end of ROTJ, Luke has become an adult and can "unman" his father, again symbolically. And by unmanning his father, he recognizes the kinship to what his father has done to him and thus his own capacity to become what his father has become. I like the way this symbol is used, perhaps more than any other in SW, because it's one of the more complex ones and works on several levels simultaneously. (Did Lucas know the unhanding of Luke was a symbol of castration? According to Dale Pollock, he not only knew it, he was so worried that it was too obvious and would scare small children that he called in Bruno Bettelheim as a consultant. Bettelheim's opinion was that children would, in fact, unconsciously understand what was going on but that the scene was not too scary.)

Comment on Cheree's comments about Lancelot: Lancelot's first known appearance is in a romance (story) by Chretien de Troyes, c. 1190, in which he appears as the rescuer of Guinevere when she is abducted by an evil knight. In the next 100 years, a vast number of stories grew up around him in France; these are collectively called the "prose Lancelot", and many have still not been translated into English. Lancelot was not as popular in England, possibly because he was a French creation and addition to the "matter of Britain". In a telling of the Arthurian legend written about the same time as Chretien by Layamon, Lancelot does not appear. Malory makes Lancelot a major character because he drew heavily on the French sources, more than on the English; and T. H. White based THE ONCE AND FUTURE KING on Malory. Geoffrey of Monmouth's HISTORY OF THE KINGS OF BRITAIN was written c. 1150; Guinevere figures in the story largely for two reasons: it is by marrying her that Arthur gains the round table (it's a wedding present from Guinevere's father), and it is by kidnapping and threatening to marry her that Mordred precipitates the final conflict with Arthur. In slightly later versions of the tale, there is the implication that Mordred and Guinevere had been adulterously involved, or that Arthur believed that they had been.

I agree with Liz that TOAFK and even Malory, because he compiled from so many marginally related sources--are not the best places to go for the Arthurian legends. On the other hand, it is possible that TOAFK could have been a source if it were the only version of the story Lucas and the other writers of SW were familiar with. I find this unlikely--Lucas seems to be enough of a purist to go to original sources, or at least as original as he can get; and even the secondary sources about Arthur dismiss TOAFK--but it's possible.

It may be that Yoda's comment that "now matters are worse" indicates that he didn't believe Luke would be successful--as I suspect Ben didn't believe. It also may be what we may politely call a slip in the continuity--a set-up line for something that didn't, in the end, come off, for whatever reason. In a reference to Yoda possibly not believing that Luke could survive a confrontation with Vader at that point: it seems clear that Yoda

cannot see the future exactly, perhaps even that the future is of such a nature that it cannot be seen precisely. What he saw when Luke left may, in fact, have been worse; but it doesn't seem to have come about. Ben never believes in Luke's ability to succeed where he had failed, as can be seen in the conversation in which he reveals a little of the past to Luke. He believes Vader is irrevocably evil and that Luke will have to kill him. Luke, on the other hand, believes that Vader can be turned--and he does not fail this time, because he does believe. In other words, all of this indicates that the SW universe is not determinist; even one who (theoretically) has the ability to see the future can be wrong about the future.

On this matter of incest: first, I agree with Marlene Karkoska. While the subject was hinted at in SW, it was never developed and is simply not an issue. It was raised in a previous letter as a red herring, in my opinion.

However, I want to play devil's advocate about the entire subject. (I realize I'm now about to descend to the ninth and last circle of hell in some people's opinion, but I've always been able to cope reasonably well with cold...) It is true that all human cultures have condemned incest. However, they haven't all defined it the same way. In some cultures--ancient Egyptian, for instance--brother/sister mating was not only not condemned, it was recommended (among the later Egyptians, it was mandatory in the royal family to concentrate the godly essence). In several mythologies, the original gods were created as brother/sister mates, and from these "incestuous" unions sprang all the other gods; examples are Sumerian, Egyptian and Japanese mythologies. About the only relationship that has been universally considered incest and condemned is parent/child, possibly because of the element of coercion involved and possibly because it disturbs the natural hierarchy.

In relation to SW, of course, it's permissible to apply contemporary Western standards, because it was made primarily for a contemporary Western audience, and secondarily for a contemporary Eastern audience that no longer shares its ancestors' beliefs about brother/sister mating. No matter how one argued that not all cultures condemned what we consider incest, Lucas could not have made a movie that contained overt or strongly covert incest between a brother and sister. That's simply pragmatism. But I do think it's worth pointing out that our definitions of incest are not the only ones there are, and brother/sister incest in particular has been practiced or tolerated by other societies.

Also agree with Marlene's "theory" about the Han/Luke controversy and so on, and commend her guts in stating it openly, under her own name.

I don't think the reason we can't "solve" SW yet is that George L. has twisted all the pieces, as in a Rubik's cube, but that we don't have all the pieces yet.

I'm a little puzzled by Tim's complaint that the house of George McFly, in BACK TO THE FUTURE, looked like something out of BETTER HOMES AND GARDENS, and was therefore not the house of a fan or pro writer. Umm, is there a rule that fans' houses have to look a certain way? By Tim's standards, my home is decidedly non-fannish (though there are SF paintings on the wall of the living room, they're rather subdued and some are not immediately recognizable as having fantastic themes). The office is rather more fannish, with posters and so on all over the place--and, even if a SF writer has to

have a certain sort of house, who's to say, in BTTF, that McFly's office isn't fancish? We get to see only the living room, dining room, and kitchen of the new and improved house at the end of the movie.

It may be true that in one of the early versions of SW, Luke and Han were brothers--no, I'm sorry, that's an inference--that there were two brothers in SW, the older of whom comes for the younger, and that the two of them go looking for their father. It's also true that in the first draft of ANH, Han Solo was a green lizard, and that in other versions he was a grizzled mercenary. Leia is about 12 or 13 in the early versions, and in another version she's the character who is trying to rescue her brother. These are all very interesting, and do throw light on what eventually made it to the screen. Lucas may indeed never throw away an idea--certainly lots of people have made that comment about him--but the ideas don't always show up as one would expect, certainly not as one would like.

Finally--though there are lots more check marks, probably enough for another four or five pages!--in answer to Maggie's implied question: AGAINST THE SITH came out a few weeks before SKYWALKER, no more than six. Neither was the first SW fanzine, exactly. The very first fanzine was a small, poorly produced effort out of Long Beach, called THE FORCE; it was more like a traditional SF fanzine in that it didn't have much fiction. It was also what is bluntly called in SF fandom, a crudzine. The first fanzine to print all SW fiction, though admittedly as a single issue of a fanzine that was not devoted to SW to the exclusion of all else, was MOONBEAM 3, which came out in the late fall of 1977 or the early spring of 1978--before either AGAINST THE SITH or SKYWALKER, at any rate. SKYWALKER was certainly in preparation by then, however; it began in September, 1977.

I WANT MY LIGHTSABER!

Mary Keever
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October 1, 1985

Hello, everybody! Hope everybody is enjoying "fall." We've just had our first cool spell and it is wonderful!

I missed writing on SE#8 and just wanted to say, thank you, Jean Stevenson, for your comments on the Wormie/King Arthur connection! They were enjoyable!

Enjoyed Jenni's article on lightsabers. Instead of "I want my MTV", it's "I want my lightsaber!"

Also enjoyed the clips on pages 6 and 7 from MediaWest*Con. Thanks for including them!

Jeannie Webster: Enjoyed your comments about Empire/Nazi Germany. I think even now, the Republic will try to put on trial Imperials for their part in the Empire. And what if they try to "blame" Luke, i.e., he is Vader's son, it's his responsibility, too. SCARY!

Ronda Henderson: And how about Luke's black glove? It sends shivers up my spine! Whoa! I love Darth, too. I've always been attracted to

him. What is it about a man in black?? Liked your comments about Falcon/Hepburn.

Lin Ward: I really enjoyed your letter. You brought up some interesting ideas. I especially like your idea about Leia leading a "splinter" group. It sounds very feasible to me.

Sally Syrjala: Hey! I really love your explanation of "Wormie". I think it's the best so far. He went through so much pain, turmoil and emotional gut-wrenching. It makes a lot of sense.

Michelle Malkin: On the subject of Imperials being represented in the New Republic (sort of), I imagine a lot of these guys were just ordinary people from Podunkville. Probably drafted or maybe even forced into serving the Empire. I'm sure a lot of Imperials were glad when the Rebellion was over!

While reading Michelle's comments on the Luke screaming/begging issue, I decided to put in my two cents' worth on this "electrifying" subject. First and foremost, Luke was in PAIN. My husband works on blue-line machines and he got fried last year. He got shocked with 220 volts, 15 to 20 amps. It burnt a hole in his hand. Now, it may not have been electricity per se, that the Emperor was throwing Luke's way, but it had to be very similar. I've discussed this with Buzz and he said he called out a few names. Father and Mother were two of them! Luke had to be in pain, real electricity or not. And it had to have been more than the equivalent of 220 volts. I don't think he was begging Darth/Anakin to save him. I think he was yelling the first thing to come to his mind, what anyone in a lot of pain would do. There, I've said it and I feel much better.

Carolyn Gollledge: Enjoyed your letter. My personal feelings on Luke being a virgin... I just believe he is. He is so shy around Leia in ANH and when she kisses him for luck, that look! And he hasn't had much time for girls either, by the look of it. Lars works him hard everyday. I mean, working him hard moisture-farming (sorry, I couldn't resist). I haven't found any proof that he was (except for those Jedi briefs Jenni was hanging on her rearview...hee) but I believe he was/is.

Marlene Karkoska: Enjoyed your letter. Thanks for the tip on the story in SOUTHERN KNIGHTS. That zine is in my pile just waiting to be read. Liked your "murder" reply to Brin. And the last part of your letter did not bore me. It was very informative.

Lisa Thomas: Hi! Thanks for the birthday wish. Your "Girl Gives Birth to Cabbage Patch Doll" had me in stitches!! Enjoyed your letter. (I promise I'll write soon.) I loved ULTRA MAN. I wish it would come on again. I watched it after school everyday!!

Carole Regine: I love the aliens persuading GL to tell their story! Could I get copies of that from you? I agree with your second mistake about underestimating Luke. They did seem to think he was hopeless. He proved them wrong, though.

Yeah, Cheree! I'll be waiting for TREMOR #3 and "The Dark Side of the Force". I'm a glutton for emotional turmoil!

Cindy Rodriguez: I was at a Rick Springfield concert at which Corey Hart was the opening act. The girls that I went with didn't know I liked SW. During Corey's act, one of them punched my arm and said, "Doesn't he look just like a punk Han Solo?"

BACK TO THE FUTURE was the first movie, since the SW trio, that when I was through I thought... whoosh, what a trip! I felt like I was in all the

action with Marty. I great flick!

Tim Blaes: Hi! Enjoyed your letter. I loved TWILIGHT ZONE. It was everything I thought it would be and more. I love the beginning. I enjoyed AMAZING STORIES. But I thought at the end they ruined it with the wife running around like a real ditz (I'm commenting on the first episodes). I'm anxious to see more of each. I especially want to see the "Gramma" episode of TZ. The King story is scary. I read that the people reading the script got terrified. And the girls transferring the script to word processor had to stop and give it to someone else to do. I can't wait!!!

Sally Smith: Yep, I bought that magazine! I'll get the copies to you soon...I hope.

Maggie Nowakowska: Enjoyed your letter. I had never heard of the "Duncan scandal". It shed some light.

Loved the cartoon on page 52. After my heart, eh?

Well, it's been fun. And to quote my favorite singer, Adam Ant: "Look out rockers going STAR WARS".

Opinions on the EWOK and DROIDS cartoon? I think they ruined C3PO by giving him facial expressions.

One more for Tim: How about Conan the Barbarian vs. the Terminator (with Arnie playing both parts)??

"DROIDS" -- TOO FAMILIAR

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October 15, 1985

Lots to say, so I'll get right to it...

EWOKS AND DROIDS ADVENTURE HOUR: "Ewoks" is cute kidfare, nothing more, nothing less than I'd expected, but "Droids" is another matter. R2 and 3PO, other familiar faces, familiar ships, reference to the Empire and the Alliance, have all combined to give me a feeling of being "so near and yet so far"! In the case of one episode, I had a feeling of deja vu: walls closing on on characters...Jan stopping short at the edge of a walkway that suddenly runs out... The episode entitled "The New King" was too familiar! Yet, I'm enjoying this cartoon series more than I'd thought I would. Did anyone notice (probably everyone noticed!) the chairbound villain's resemblance to an earlier version of Jabba the Hutt? I'd like to know how this villain acquired an Imperial Shuttle. By theft? From the Empire as payment for services rendered? From Kenner Toy Corp. because they want to generate interest in nice, but expensive, toy ships that they couldn't unload on the public last Christmas? Kenner's already put out new toys in connection with these cartoons and one of the new items is an improved toy lightsaber. Does this mean there's hope that we'll see Vader, other dark lords or fugitive Jedi? Appearances, in the series, by the Max Rebo Band, Boba Fett, IG-88, have left me waiting

and wondering, who's next? Ackbar, Mon Mothma, Bail Organa?

Upcoming First Trilogy Film: When I saw the newspaper article (Philadelphia Inquirer) in which GL promised a new SW film by '88, my excited babbling rivaled 3PO's. Geez, I'm gonna laugh, cry, cheer and spend too much money, all over again! Has the OSWFC confirmed that there'll be a new SW movie by 1988?

Ronda Henderson: We could argue forever about C3PO but we seem to agree on just about everything else--especially black capes and Luke's body! I enjoyed M. Stewart's Merlin novels and I love Herbert's DUNE series. (As for DUNE, the movie, all I can say is, Aarrgggh, yuk!) Have you read HERETICS OF DUNE? If so, did you catch the line on page 331 referring to an object in the Dune universe? Quote: "He's a three P-O," they said, meaning that such a person surrounded himself with cheap copies made from declass substances."

No comments here...I'm just quoting Frank Herbert.

Still with you, Ronda. I liked your comparison of Vader to a caged lion and your description of Yoda as "an irascible old goat." On fan fiction: Yes, I agree, there are always possibilities. I just dislike stories that seem to use--abuse--one character for the purpose of showing another character's virtues. You know, stories that seem to say Luke/Han/Darth/Kirk/Spock/whoever is a real horse's ass but look how brave, intelligent, noble (fill in blank) is, by comparison.

Lin Ward: Interesting questions you ask! I think Ben (rather than Yoda) trained Anakin because, as Ben said, "I thought I could instruct him as well as Yoda." Since I don't believe that Yoda was omniscient, I suspect he didn't know that Ben had taken an apprentice of Anakin's exceptional potential. Danaline Bryant and I (in private correspondence) have theorized that it was traditional for Jedi to take apprentices, but that apprentices of Anakin's powerful potential were turned over to masters of Yoda's level. We believe that Ben's pride prevented him from admitting, even to himself, that he'd bitten off more than he could chew and that he refused to admit he couldn't handle Anakin until it was too late. On a slight tangent: Ben seems to have compounded his original mistake, by trying to bring Anakin back into the fold himself, rather than asking for Yoda's help. One wonders if Yoda might've brought about a return of the Jedi before Anakin had fully become Darth Vader.

You're right about Vader and Leia. Vader gave no indication that he knew who Luke's sister was. I'd love to see this idea explored in an a/u ending and sequel to ROTJ.

Carolyn Gollidge: Hello, down there! Much enjoyed your letter and found the idea of reincarnation of Jedi, fascinating. Re: Yoda's comment, "Now things are worse...", I think this is further evidence that the SW films provide "food for thought, but not food for war." Unfortunately, almost any thing can be converted into a weapon. I'd enjoy the debates in SE so much more if some of the opinions didn't come with the childish notion that disagreement equals moral bankruptcy.

All Alone in the Universe Dept.: Am I the only person in fandom who admired Palpatine's nerve? He didn't bat an eye when Luke and Vader crossed sabers inches from his face. What made him that certain of Vader's speed and loyalty? If a Jedi slammed a saber down at my head, I'd be under the throne chair at lightspeed, no matter who was there to deflect the blow! ((Ed's note: Perhaps Palpatine had pro-

tected himself with a Force-shield and knew that nothing could penetrate it. After all, Luke had been told repeatedly not to underestimate the Emperor's power. If this is so, then it would probably have been consciously applied. It didn't prevent Vader from hurling him down the shaft because he was either occupied with zapping Luke and didn't detect DV's attack or he was using so much energy in zapping Luke that he lowered his shields. Opinions?))

Susan Henderson: By the time this letter sees print, I'll be 36. I'd consider myself an Alliance-side fan, but don't take that too seriously. In real life, I'd want to know a lot more about both sides before waving anyone's flag. Hey, what's this stuff about Alliance-side fans "whitewashing" Rebel characters? I've called Yoda a liar, Kenobi an arrogant bastard, and cast a few shadows on my favorite Sex Object, Luke... Honorable folks, moral lepers and everything-in-between exist on both sides of every war. I really enjoyed your comments on Imperial characters, a few letters ago. Made me look at them more carefully and think about them as individuals. Yes, it is a damned shame we didn't learn more about them on screen. Maybe the First Trilogy will fill in some of the gaps.

Jeannie Webster: Enjoyed your theory on how and why the Jedi Order was formed. Another thought: in the ANH novelization, Kenobi implied that Force-users had once been persecuted ("They were misunderstood by their fellows...and worse."). Perhaps the Jedi Order began to evolve when Force-users banded together for self-protection. This may have been the period when they'd developed their effective self-defense skills and adopted the lightsaber as their symbol. It's been suggested in fanfic that an order of Force-users predated the Jedi as represented on screen. Other fans suggest (and are supported by the ANH novel) that an order of dark lords co-existed with and outlived the Jedi Order. Perhaps, originally, a group of Force-users, concerned only with self-protection, grew dark with paranoia, but spawned an enlightened few; perhaps these few reached beyond self-interest and became self-appointed protection of all downtrodden beings. Supported by the grateful, these few may have grown to outnumber and later break from adherents to older, isolationist ways. An idealistic few may have, over centuries, become the lightside Jedi Order that guarded the galaxy from all threats, including the threat posed by an older order that didn't share the Jedi Knighthood's views. That older and shrunken order may have produced Palpatine and may have regarded him, and Vader, as deliverers from what they perceived as persecution by Jedi.

Well, SE#9 was full of many more things I'd like to comment on, but I'd better stop here while there's still space for other folks' comments.

Happy holidays to all!



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Hi, Everyone!

I was pleasantly surprised to find that most people seemed to basically agree with my position on Imperial involvement in the New Republican government. Frankly, I had expected to be blasted from all directions! Fortunately, my fears were unfounded (in one issue anyway!).

After considering the comments of Carole Regine, Carolyn Gollege, and Cindy Rodriguez about why they thought Ben Kenobi was wise not to tell Luke that Darth Vader was his father immediately, I've come to the conclusion that they may be right. If he had found out in Kenobi's hut on Tatooine that his father was alive, Luke might have sought him out and been lost to the Dark. As Cindy pointed out, at that time, Luke knew nothing about the Force, "...much less that there is a Light side and a Dark," and his unknown father was very important to the young man. However, I don't think that Ben should have told Luke lies or partial truths either. If he couldn't tell Luke that his father was the fallen Knight, Darth Vader, I don't think he should have told him that his father had been a Jedi and had been killed by Vader either. Giving Luke a more idealistic image of his father was a mistake, because it only meant that Luke was in for an even more rude awakening and a greater emotional fall later... And lies can only lessen one's credibility when discovered. Ben must have known that Luke would learn the truth eventually. I think it would have been better if Kenobi would have simply told Luke about the Force and Jedi Knights, and avoided discussing young Skywalker's father completely. I think Luke could easily have been persuaded to follow Ben even without the knowledge that his father had been a Jedi Knight. After all, Luke had yearned all his life for excitement and adventure. Accompanying a Jedi Knight on a dangerous mission and learning about the mysterious Force, not to mention possibly meeting and helping a beautiful Princess, would have been very tempting for a bold, very bored, idealistic young man, who was eager to leave the planet farthest from the "bright center of the Universe."

Although I'm willing to concede that it may not have been a good idea for Ben to tell Luke that Vader was his father at their initial meeting, I concur with Carole Regine that Ben and Yoda should have told Luke the truth on Dagobah before he left for Bespin. As Carole said, "Here their sound judgment reversed into stupidity." I heartily agree, Carole! ...And this is where I part company with Cindy Rodriguez. Not telling Luke the truth before he went to confront Vader was very UNWISE. Ben and Yoda were just fortunate that Luke was a strong enough individual that he was not totally destroyed by the Bespin ordeal and by what he must have looked upon as the betrayal of Ben and Yoda, whom he had trusted implicitly and whose guidance and teachings he had accepted. Yoda and Ben were lucky that their lies and withholding of the truth didn't DRIVE Luke to the Dark side. After all, if Luke's mentors couldn't be honest with him about something as important as his parentage, how could he be sure that anything Ben and Yoda had told him was true? ...And when Luke left, Kenobi and Yoda didn't seem to think that the Bespin experience would cause Luke to emerge stronger. Yoda even said, "Now matters are worse." He obviously hadn't

envisioned that Luke would successfully resist the Dark Side on Bespin or Yoda wouldn't have made that comment. I think Ben and Yoda were probably surprised and very relieved when they didn't lose Luke. No, I don't think they were wise to keep the truth from Luke. They were simply lucky that young Skywalker did not react in anger to their partial truths and manipulations and wasn't lost to the Dark because of them. Fortunately, he was patient, forgiving, and accepting.

Carole, you brought up a point that I had not considered before. You're right! Yoda did seem to die peacefully! He didn't wring his little green hands and moan and fret about what would happen to the Galaxy after he, the Jedi Master, left it. Perhaps Yoda had seen visions of a happy, bright future for the Jedi and the Galaxy. Although "always in motion is the future," it's possible that some events can be seen more clearly and definitely than others because all visions pertaining to certain events move in the same direction and point to the same outcome. Maybe Yoda was able to calmly and peacefully "join the Force" because he was confident that Luke would successfully confront Vader and the Emperor, and would be a good and worthy future Jedi Master and Founder of a New Order of Jedi Knights.

I found everyone's discussions about droids very interesting and informative. However, my personal position has not changed. As long as robots are programmed by their organic creators, they aren't totally free-thinking individuals with their own free wills, and they remain the inferiors of those organic creators. As Bev Clark pointed out in her letter, robots or droids only know what they're programmed to know; they can only learn to the extent that their programming allows them, and their "emotions" are limited by their programming as well. I agree with Bev's statement completely: "I could not regard as my moral equal a mechanical being whose moral choices depended on a program written by some intelligent, biological being no better or worse than me... As long as robots or droids are totally dependent on their biological creators or programmers for their individuality and so on, they are slaves in the deepest sense and I see nothing wrong with programming them to function as servants or with treating them as such." Robots or droids are created to serve man, and as Bev said, one of the major reasons robots are made is so that they can do things which would be dangerous for living beings. Therefore, there is nothing wrong with sending them into danger. Personally, I feel that Chewie, Admiral Ackbar, and Nien Nunb are the equals of Han, Luke, and Leia, but Threepio, Artoo, and Two-One-Bee are not. Chewie, Admiral Ackbar, Nien Nunb, Han, Luke, and Leia are not programmed by others, but Threepio, Artoo and Two-One Bee are.

Also, even though I realize that religion is a touchy subject, I do think that one's religious beliefs greatly influence one's attitudes towards droids and robots, so I'm going to briefly plunge into that controversial area. Because I believe in the existence of a soul created by God, it's my belief that even the most severely retarded human being would be the superior of the most sophisticated, "intelligent" robot that man could possibly produce, because that retarded individual has a soul, and the robot does not. I believe that God created man, and I do not see man as God's equal. Similarly, man creates robots, and I do not think that robots are the equals of man either. They are created to serve man, as man was created to serve

God.

Barbara Brayton & Pam LaVasseur: I agree with your comments to Elsie Bartok; Han could have known about the Force and could have respected the beliefs and practices of the Wookiees without following them or believing in them himself. I have several Jewish friends and I send them cards for Rosh Hashonah and Hannukah, and I'm careful about what foods I serve them when I invite them for dinner, but I don't personally share their beliefs. I do, however, show respect for those beliefs.

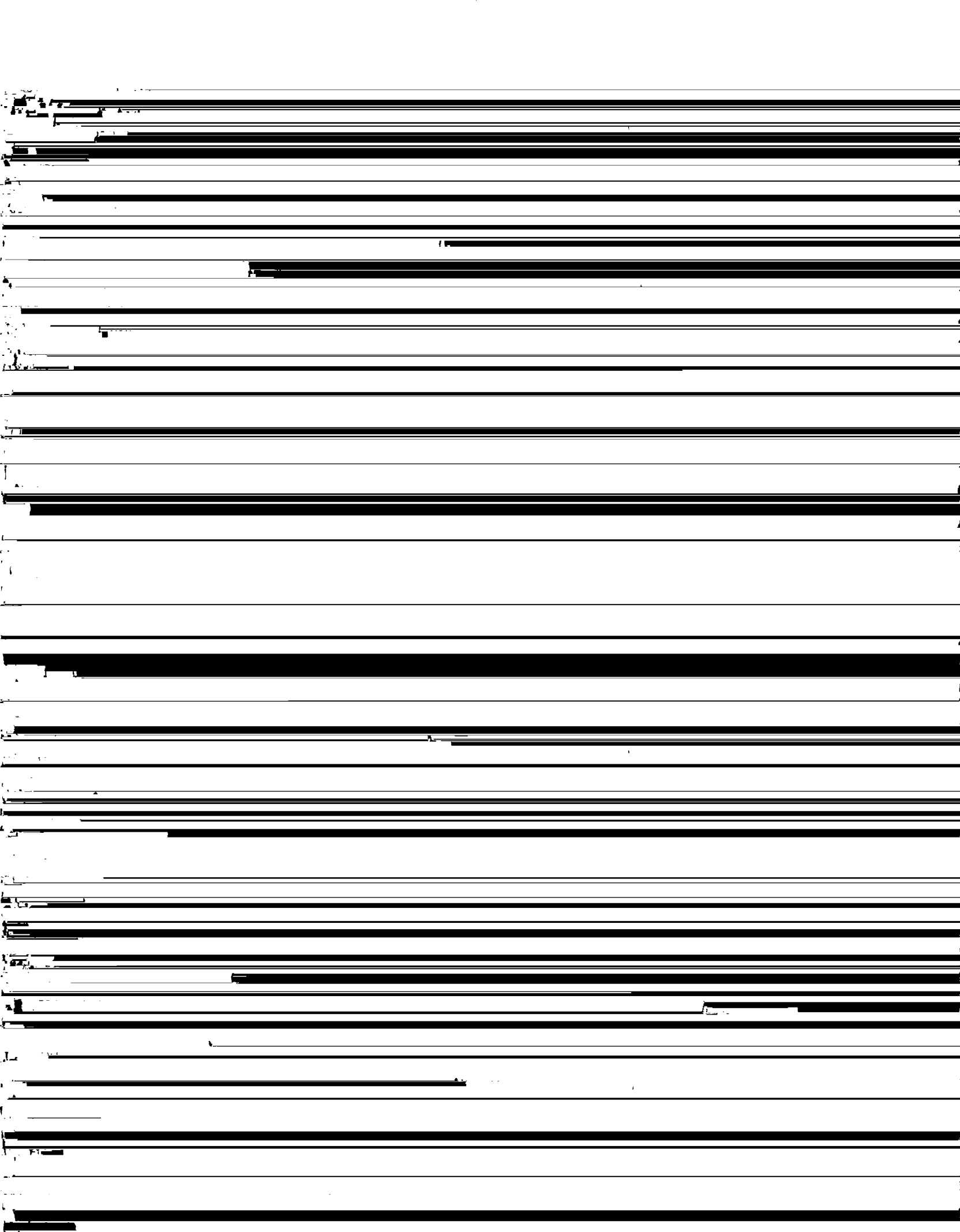
Pat Easley: I too shudder to think about what might have happened had Luke not left Endor! If Luke had not been on Death Star II diverting the attention of Palpatine and Vader, those two Dark Siders probably would have been aware of events transpiring on Endor, and would have taken appropriate action to stop the Rebels on that moon. They probably would have directed the space battle more effectively too. Most likely, Endor would have been reduced to a few asteroids as was Alderaan by that fully operational planet zapper, the Death Star. That, of course, would have caused the deaths of Luke, Leia, Han, and the entire strike team, not to mention all those cute little Ewoks. Then the Emperor and his nasty toy probably would have picked off the entire Rebel fleet ship by ship, turkey shoot style.

Sandi Jones: I like what you said to Marcia Brin: "What I would ask you and other critics of Luke to state is your alternative actions and what consequences would have resulted from those actions." I think that if some of Luke's critics would take the time to think about the results of possible alternative actions, they might come to the conclusion that Luke made the right decisions and took the right course of action after all. I have just given an example of what probably would have happened if Luke had chosen an alternative action and remained on Endor instead of going to confront his father. Luke's decision to leave Endor resulted in a happy ending. It's easy to say, "Luke was wrong." It's harder to say what Luke should have done instead. It's harder still to prove that this alternative action would have had better results than the course Luke chose to follow.

Tim Blaes: I thought your comments to Marcia Brin were quite apt. I particularly enjoyed your reply to Marcia's quote, "Luke is the one with problems." EXACTLY! A hero can't possibly BE a hero if he doesn't have problems that he has to overcome. If an individual has NO problems to solve or rise above, how can he prove his courage and nobility and BE heroic?!!

Jeanine Hennig: I want a lightsaber too! I don't really want to USE it for anything, I'd just like to HAVE one and turn it on and LOOK at it every once in a while!

I agree with you, Jenni. As much as I love the little green guy, I too have always been a bit annoyed with Yoda and his treatment of Luke. For one who espoused the importance and necessity of patience, I don't think that Yoda was always such a marvelous model of this particular virtue himself. He often let his own irritation with Luke show quite clearly. He was often grouchy and critical. Yet, as a teacher, he shouldn't have expected Luke to be perfect immediately. Students are bound to falter and make mistakes from time to time. It's part of the learning process, and much can be gained from those errors. Yoda obviously didn't believe in a positive approach or positive reinforcement. He criticized Luke for his mistakes, but he rarely



going off to find their father..." Well, Marcia, as I see it, Lucas has already used that idea, except that he turned the older brother into a sister, and he made the sister the brother's twin instead of his elder. It would be rather repetitious to use the idea again. Lucas simply changed his mind and did it a bit differently than he originally intended--just as he changed his mind with Luke. Luke was originally supposed to be a girl. (Lucy Skywalker?) No, I don't think that Han is Luke's brother and I don't think that ROTJ contains any mysterious, "secret" dialogue that completely changes the story.

I hope all is well with everyone, and until next time, May The Force Be With You! Happy Holidays!

ASCENDING SANITY

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October 20, 1985

Very, very good issue. Sanity is coming into ascendancy and it is indeed pleasant. I'm very sorry to hear about Sara Campbell, though; I had no dealings with her but it's still very saddening.

Maggie, I have a couple of songs for you. Perhaps you're aware of Billy Joel's "You're Only Human (Second Wind)"--it seems more appropriate if you've seen the video, where he plays an angel (reconstituted Jedi, if you will) persuading a teenage boy not to jump off a bridge. A very nice one for chasing the bogieman away. Also, if you don't mind late-60's psychedelic mumbo-jumbo, Donovan's "Happiness Runs" is a soothing selection:

"Happiness runs in a circular motion
Thought is like a little boat upon the sea
Everybody is a part of everything anyway
You can have everything if you let yourself be"

It's sung as a round; it's catchy, if none too intellectual.

If I'd had a letter in #8, I probably would have made a similar comment to yours on articles about the actors' current projects. These remind me of nothing so much as Beatles fandom, where many fanzines consist of news and "how I got John/Paul/George/Ringo's autograph." This is expected in a personality-oriented fandom, but even so it got wearing. It feels strange to me in a magazine which I've always read for literary criticism (of whatever order). And, of course, the lusting after the male actors goes with it. I'd be lying if I said I never lusted after an actor but I prefer movies that don't give me time to think about that. Case in point: Rutger Hauer in BLADERUNNER barely fazed me, even though in LADYHAWKE, the only thing that saved me from breaking the spirit of the 7th Commandment over him was that I was too busy breaking the 10th over his horse and sword. I'm not saying I liked the movie less, I'm just saying I would rather that the plot keep moving instead of having scenes where

you're supposed to just look at someone and say "Wow." Michelle Malkin mentioned the scene where Navarre and his lady tried to touch hands during the change. Were any of you lusting after his body then? I wasn't either; I was crying just like Mickey. That's what I mean; I was involved in the plot and undistracted.

While I'm looking at your letter, Mickey, let me thank you for the quote from LANGUAGE IN ACTION. I think everyone should review it before they start writing their letters.

I have to agree with Tim Blaes that it's not the job of an adventure film to provide an indepth documentary on the culture and industries of the nation it happens to take place in. In addition, I recently spoke to a man from Colombia and asked him how accurately ROMANCING THE STONE portrayed his country. He said that, in terms of what the movie showed, the rural areas and the drug industry, "it was perfect."

Also, Tim, I think Buckaroo Banzai vs. the Visitors has been done. It's called BUCKAROO BANZAI. But seriously, I do know someone who might just take you up on that. If he does, I'll pass it on. Me, I'd like to see Buckaroo find a copy of a real HITCHHIKER'S GUIDE TO THE GALAXY, and an Electronic Thumb. That would be fun.

Carolyn Gollidge: Excellent point on how Luke perhaps learned from Han to accept people non-judgmentally. Everyone has different talents and abilities, and suppressing them can only be damaging. I've heard of people deciding that their newborn child shall be a doctor...and then being dreadfully disappointed when the child turns out to be squeamish about blood. Rats, he'll have to be a lawyer. How shortsighted. But then, the same happened to Luke, didn't it--Owen wanted him to be a farmer, and tried to bully, wheedle, and intimidate him into staying. This is the modus operandi Luke grew up with, and at first he was turning it right around on Han, expecting others to feel just as strongly as he on whatever subject he feels strongly about. It's very fortunate that he was straightened out early.

Well, the whole coop is clucking about what we do with the Imperials now. Some people realized that we have to define our terms--after all, in the broadest sense, any citizen of the Empire who never engaged in Rebel activities was an Imperial. Owen and Beru were Imperials. It's apparent that we're not speaking that broadly. What it comes down to is a question of who can successfully make the adjustment to being a citizen of the New Republic and who is too entrenched in the evil core of the Empire. It would seem to me that only the highest echelons of the military would be incorrigible. I wonder, however, about junior officers and even stormtroopers who have perhaps grown up in the equivalent of Hitler Youth and been indoctrinated into the Cult of the True Imperial, who believe that "Rebel scum" is a redundancy. (Chuckle- love it, Susan!) Maybe some of these people will have done too little to be convicted of war crimes, yet they will never accept the New Republic. What happens to them? I don't have answers--many of you are far more knowledgeable about such things than I am. I just want to make sure we're asking the right questions.

One thing I really want to address is the problem of Palpatine's taunting of Luke. But I can't remember what Barbara Tennison said in SE#8, and my copy is still in Kirkland. So, if I get redundant, please forgive me. It does seem that ol' Mellow



Before I close, what's all this stuff about the "Cathedral of Luke" and the "Church of Ford" and the "Tabernacle of Wedge", etc., etc.???! Where are all the Imperial shrines??? (Surely, Admiral Ackbar & Co. didn't get them, too!) Just imagine: we could have the "Temple of Tarkin"; or how about the "Pagoda of Palpatine"??? Any further suggestions of the matter are most welcome! ((Ed's note: Did you miss Susan Henderson's "The Cult of the True Imperial"??)) And, whilst on the subject of slogans, I live in Victoria, known throughout Australia as "the Garden State"; when the Empire takes over here, we shall change this title to something more appropriate. After all, "Victoria--the Vader State" would be far more suitable (how could it be anything else with me in residence!). Well, now you know I'm nuts; so on that note, I'll finish. (Do I hear cries of "Hooray!"?? I thought so!)

Until next letter, may the Force be with you, and remember: "Asteroids do not concern me"--now there's something Darth and Han do have in common!

QUESTIONS TO MULL OVER

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Australia

As you can see, I have been doing some recruiting of letter writers down here...I am a rebel fan but by some strange twist of fate the only recruit I could find was my friend, the Vader nut--a loyal Imperialist! So now you will be hearing from the Dark Side (otherwise known as Victoria); since the unfortunate southern residents rarely see sunlight, it is only natural that they be attracted to doom and gloom! Personally, I think Darth Vader looks like a shoe-shine boy who fell in the boot polish. Despite these slight variations in hero worship, we down-under SW fans have to stick together. Believe me, Vonnice and I have had some interesting duels, er, debates about Vader's treatment of poor defenseless Han!

Ronda Henderson: It was great to find out I was not the only one unfortunate enough to discover SW zines so late--but what a wonderful discovery! I'm hooked, too. I agree with Katharine Hepburn for the Falcon's voice.

Sally Syrjala: Like your idea of the Force as nature which is then channelled by a user for their personal objectives, good or bad.

Sandi Jones/Terri Black: Lightsabers as an extension of personality sounds most feasible to me. Sort of similar to the dragons and rider bond on Pern, re each is a reflection of the other.

NEWSFLASH: As I said before, N.S.W. is the REBEL STATE, Victoria the IMPERIAL. Well, the Imperials have sabotaged the Postal Service here, so I am forced to curtail this letter to make sure it gets in ahead of the deadline my Imp fan friend (Vonnice, take a bow!) will mail it for me from Victoria. Geez, couldn't you just cry over all those scintillating remarks you'll miss out on? I will finish my comments in another letter but it may not make it until next time.

Some quick questions to mull over in the meantime:

(1) How much time has elapsed between Han's rescue on Tatooine and the mission to Endor? Implications, if it were months?

(2) Why does Vader let the disguised shuttle land on Endor? He wanted a "private" interview with Luke before bringing him to the Emperor, perhaps? If so, why? He was running a hell of a risk letting a sabotage team through, even if he had taken preventative measures.

(3) As to the questions raised about Luke leaving the Endor mission to surrender to his father--could it be possible that he had already confided in Han and that Solo subsequently lost his temper with Leia not out of jealousy but because she would not share her concern with him?

(4) The Ewoks are supposed to be capable of making moral judgments, i.e., siding with the Alliance after 3PO's speech; yet earlier, they are quite prepared to cook a living being alive. Even the most primitive of cultures would not stoop to such cruelty. They'd kill their "food" first. This whole scene seemed farcical to me as a result.

Before I forget--congratulations to Martynn and Cheree for that promotion of FIELD STUDIES. It is a top quality zine, so natch it would be chosen to illustrate the newspaper article. Enjoyed reading the outsider view of MediaWest*Con--especially since I'll probably never get to go to one (sob).

Jeanine Hennig: Hey, you forgot to tell us the most important thing about a lightsaber--where do we buy one?!



((Editor's note: After I had typed up Carolyn Gollidge's letter, I received part 2 that she had managed to get past the Australian postal strike:))

This is the second half of my letter to SE. Sorry about the mix-up; the Post Office has decided to go on strike, so I forwarded the first half with my friend who was returning to Victoria. It will have a better chance of reaching you.

Well, here's the rest of my interrupted letter:

Lin S. Ward: As to why Ben, instead of Yoda, trained Vader, I have an image of General Kenobi meeting up with this young, hot-shot pilot (Anakin) during the Clone Wars, sensing his unusual Force ability, needing him on the battle front and therefore training him himself rather than sending him off to Yoda. Anakin, seeing death, destruction and injustice all about him, would have had far greater temptation to use the Dark Side out of vengeance or simply to win a battle. His training may therefore have not been as complete in emotional control as it would have been had he had the benefit of Yoda's teaching in isolated, peaceful surroundings. I do not, however, believe that Yoda is the only trainer of Jedi, just that he was number one. Perhaps he specialized in training teachers/masters. As to Yoda's not wanting Luke to go to Bespin, he was the one who prompted Luke to "see" his friends' fate in the first place! Why? What was his purpose? He must have known what Luke would discover.

Liz Sharpe: Thanks for the tale about Fennir and Tyr. Fascinating stuff. Now I know where Georgie gets all his inspiration. (Or at least from what kind of material.) Have to say I think Tyr was a bit of a dill to trust the wolf... Luke on the other hand (groan) got off lightly considering he still had his life. He must have known he was facing almost certain death.

Michelle Malkin: I too wondered about the ending of BLADE RUNNER. I did not catch that it was meant to be Canada, but I assumed it was not off-world. A possible reason why not more people left the pollution of the cities would be the lack of services, i.e., they would have to find their own food, shelter and other needs. Most of the people we see in BR would have had neither the ability nor the self-reliance to undertake such a challenge, nor would they desire it.

WITNESS those of you who have read my "trash Han" stories will not need two guesses to know my favorite scenes were those involving Rachel's tending of Book's wounds. I love vulnerable heroes.

Sorry, Michelle, I'm dumb I know, but what's a "secular humanist"?

As to Dagobah existing on another plane, I picture it as being the Avalon of the SW universe, i.e., outside the normal parameters of time/space. Also, the name Dagobah is reminiscent of the Buddhist word for a holy shrine. Dead right; Luke would be betraying his friends if he allowed himself to be killed. He had to appeal to Vader. It was the only chance for everyone.

Marlene Karkoska: Thanks for reminding us of the everyday, law-abiding common people of the Empire who would have been appalled by Alderaan's destruction (if they were ever told the truth) but who still could not agree with violent, outright rebellion. Their wishes would certainly have to be considered by any new government. I second your opinion about Liz Sharpe's story, "Command Performance" which appears in SOUTHERN KNIGHTS. It is a must. Liz retains the humor and affection of the bond between the SW characters PERFECTLY. Take a

bow, Liz...then get back to work on the sequel! NOW!! (See, Annie, I am doing my bit to brow-beat her into submission!) Opposing viewpoints as regards "manufacturing people" seems an almost certain cause of the Clone Wars. Perhaps something similar would occur in Earth's future in BLADE RUNNER as a result of the mistreatment of replicants. Agree with every word of your summary of the Han/ESB v. Luke/ROTJ theory. While I admit to being disappointed over the dreadful lines given to Solo in ROTJ (and the lack of a proper reunion scene between he and Leia), I was thrilled by the new look, mature Luke. (Drool.) I did not feel ROTJ was as well photographed as was ESB. The Ewoks were a real downer for me, and I do not think I am being biased in saying it would have been nice to know how and why Solo wound up a general when he had been so anti-involvement before.

Lisa Thomas: Threepio's programming would have been thoroughly checked by Jabba's minions; after all he could have been a saboteur or even a timebomb in disguise for all the Hutt knew. Perhaps Luke simply had no way of hiding the information within Threepio's circuitry if he had told him the truth. In this sense, he may have been protecting 3PO from possible torture should his inspection reveal a code barred sequence of instructions.

When Han said "I know", I had a lump in my throat and that's all that saved the people in the row behind me from a tongue lashing when they laughed and spoiled the whole scene for me.

Carole Regine: What you said about loving ROTJ despite it not being your story goes double for me, regardless of the above minor complaints. How I wish I could have seen this film without knowing all about it in advance. (We got it six months later here. Maybe that's the real reason for my slight disappointments; there was no suspense in it for me.) Excellent point about Kenobi's reasons for not answering Luke directly. He would quite possibly have turned Skywalker against him, the Rebellion and the Jedi Order for all time. I like your idea of stormtroopers wanting to keep their past activities secret. Good material for a story.

Pat Easley: Brilliant idea that Darth may have used the Dark Side to get the Jedi fighting amongst themselves, divided we fall, etc. Maybe this was what was meant by "betrayal."

Tim Blaes: I hereby nominate you as my official spokesman. You say everything I want to say but much better. Your comments on the action vs. character issue was what I meant to say, but it didn't come out right. As to why should we beat the bushes looking for you men...well, if there were more out there with your sense of humor and honesty, I wouldn't get this letter finished because I'd be out there a huntin'! Sorry, my youngest sister claims to be the world's number one Queen fan. Hear, hear, about the attempted polarization of SW fans. I am a Han fan, but I will never agreed with Luke's detractors. "Day-glo spooks" indeed! I love your sense of humor, Tim. It sounds very Corellian/irreverent to me!

Possibly if Vader had picked up his lightsaber to kill Palpatine, its evil emanations would have destroyed the Anakin part of him again. Also, Darth was now minus his artificial hand, as noted previously. Luke was in agony when Palpatine's bolts contacted his artificial hand. Is there any possibility that being "more machine than man" could make it easier for Palpatine to harm or convert a Jedi? Anakin/Vader would have had far greater problems since more of him was "machine."

Modesty Blaes, huh? Good one!

Marcia Brin: Yes, I could hear the word "father" in the choir-like voices which were part of the musical background to the confrontation scene. I'm not sure I could hear "save him", however, and I feel it would be impossible to discern if this was really Ford's voice. I think not. As for Vader's dying rasps being, "Han", well, yes, you could interpret it that way, but his hissing always did sound a bit that way. Personally, I think your idea is very imaginative, an excellent idea for an alternate story, but no more.

Lynne Kennedy: I feel you were unnecessarily harsh in your judgment of Ann Wortham's article. It was meant for fun. You should take into consideration that Ann was not privileged to the information on Hamill's state of health as were you. Ann's comments were those of an admiring, loyal fan. If she had known Mark was ill, she would have been just as concerned for him and equally considerate.

Jeanine Hennig: Agree with you about Leia's emotional susceptibility to the Dark Side. She shows her father's interest in power as a means to achieving justice for all. (I feel Anakin's original intentions were just as well-meaning.) Perhaps it is Solo's destiny to keep her from using this power incorrectly; he has a very neutral stance, coming from a smuggler's world and an instinctive dislike of any heavy-handed authoritarianism. Your end summation about wisdom coming from the heart was beautifully stated.

Maggie Nowakowska: Thought provoking comments re tryers and doers. Am inclined to agree.

Cheree: Thanks again for giving us a meeting place for an exchange of ideas.

tion simply didn't seem sufficient if he knew who it was.

As to the theory on Leia's leading a splinter of the rebellion (sorry, I don't remember right now who it was discussing this), that would fit if the rebellion is organized like the resistance movements of WWII. They were usually organized in cells, each with its own leader, with its own specialized job. In the case of large objectives, one or more cells would collaborate in the effort. My opinion is that the group we saw in ANH and TESB was the cell Leia was in charge of. Quite a large group, it's true, but perhaps their tactics required a group of that size. Also, after the visible victory of the first Death Star following on the heels of the dissolution of the Imperial Senate, there was more reason for individuals and/or planets to revolt against the Empire. The victory of a small, maquis like band of rebels against the Empire's "impregnable" battle station proved that the Empire could be defeated. This may be why the group shown in ROTJ is so much larger (many more beings joining the rebellion as its chances of success grow greater), and why Leia no longer seems to be the leader. In other words, Mon Mothma as the leader of the cell leaders, and Leia just as the leader of one cell of the rebellion.

Thank you, Marlene Karkoska! I wish I'd said that, especially the way you did. That's exactly what I wanted to say, but got tangled up in qualifying my statement instead. Your argument and the theories backing it up were very well formulated and expressed.

That's about it for now. Hope my ideas weren't too incoherent this time around. I'm typing this thing late at night, AS USUAL, and the brain is slowly turning to Dagobah swamp mush. I think it was Maggie Nowakowska who said it best: "Fandom is just another place to miss deadlines."

REBEL SPLINTER GROUPS

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First off, a clarification on something in one of my last letters. I didn't mean to imply that I hadn't heard of the Thuggees before, just that the ones in the film didn't jibe with their historical counterparts. Two letters and an article does that mean both Annie and Jenni are going to be quivering lips and antennae at me? I can guarantee that's the one and only time I'll ever be first in the zine. I have enough trouble just getting the things in on time.

Yeah, Jenni, on your rebuttal to the light hair/dark hair controversy. Like you, I have schizoprenic brown hair, so I really couldn't see the flap about the hair color.

Ronda Henderson: Liked Katharine Hepburn for the Falcon. There's a couple other sassy, classy ladies from the 30's who'd also be good--Carole Lombard and Barbara Stanwyck. Think about it, folks; Ma Barkley as the Falcon!

Lin Ward: I honestly don't think Vader knew just who the "sister" was. That would have been a real shock, especially in light of the fact that he'd captured her twice and never knew. His reac-



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The new printstyle and two-column format are nice and even more readable than before; I think I prefer two columns (not three) on zine-sized pages. And thanks for the accounts of the Worldcon trilogy filmshow and the "review" of MWC*V; I'm always fascinated to see what outsiders think of fandom when they really look at it.

Following the topic of why traditional SF fans see themselves as different from mediafens, it's certainly ironic, since movies are so well suited to conveying the "new wave" qualities beloved of the strongest rejecters of media fandom as a legitimate part of SF interests. Perhaps they feel SW and similar space-opera-type movies and shows are letting the visual media down; SF movies "should" be like 2001, like THX-1138, or in a real pinch like DUNE, where visual effects are not only stage dressing, but integral to the message, even if there IS a plot with characters as well. 2001, et al, have an honored place in SF and in cinema; I'm not knocking them. But Larry Niven (who writes hardware-and-story-oriented SF) wins awards at least as often as Samuel Delaney (who tends toward obscure, "stylist" SF writing), and I see no reason to scorn well-done films just because they have conventional storyline structures. (In other words, I don't know WHAT is wrong with the media-detractors either. Maybe they ARE just jealous of the simple fun such movies provide.)

Lin Ward has presented some lovely ideas in her last two letters to SE. Her analysis of possible reasons for Luke and Leia being out of Alliance Leadership positions is believable: a good brief discussion of the movies from a new slant. She has good questions about Yoda and Jedi training, too. Surely it's not an accident that the preeminent Jedi master we see is also the oldest living being (we know of) in the saga. Age and wisdom ARE linked, unavoidably, in organic intelligence as we know-it. Yoda's people as the original Jedi race is another believable notion. (Or was that an editor's suggestion? It's a good idea either way.)

Enjoyed Jean Stevenson's comparison of SW and CAMELOT (and Arthurian legendry), as well as the discussion of love and its effects throughout the SW saga. That makes sense out of ESB in a way that really hadn't occurred to me before! While Liz Sharpe is perfectly right in saying that the musical CAMELOT is exceedingly popular, inexact and modern as a version of the Arthurian legends, I'm not sure that's more than marginally relevant. SW is an exceedingly popular and modern piece of entertainment itself, however deeply it draws on ancient literary sources. The love triangle, whether with Lancelot or Bedevere as the third party, seems to have been part of the legend in all versions. SW does omit the Mordred development (at least in the trilogy we have now), as well as the character of Morgan le Fay, Arthur's half-sister and lover and Mordred's mother (which was at the root of most of the trouble Mordred kicked up). Jeaning Hennig mentions the religious conflict as analogous to arguments in SW over the Force, which reminds me that Morgan le Fay, far more than Arthur, represented the older, pagan culture in the legends, too. Speculations that Leia may have, or will, take on Morgan le Fay's role as well as Guinevere's are fascinating--if someone has done more than a vignette on this theme, please let us know!--but I

don't see it as implied more than very incidentally in the SW canon.

Marlene Karkoska: in regard to the 'droids-as-free-beings' debate, you might be interested in some arguments for "living artifacts" and "artificial persons" presented in Heinlein's FRIDAY. These refer to DNA constructed living beings who may be indistinguishable from natural humans (or may not, depending on the construction). Heinlein's characters conclude that a being who can never been mistaken for a human would never be completely trustworthy in positions of life-or-death over humans--this might be what you mean in not wanting a robot as a competitor or boss. Of course, Heinlein's book is set on 21st-century Earth at that point, so that mixed-alien societies aren't part of the question, nor are machines of the gear-and-transister sort which act "human." The point of FRIDAY, otherwise, is that a being who CAN function as a human ends up BEING a human in all practical senses; this, too, may be relevant to the question of 'droids and sentient-beings' rights in SW, in a universe where personhood isn't dependent on a particular set of DNA.

Carole Regine: You know, the suggestion that "Old Ben" Kenobi might not have been a credible source to Luke when they first met on Tatooine is very reasonable. Kenobi had enough trouble convincing Luke to follow him to Alderaan. Luke might accept the glamorous image of his father as a Jedi from the mysterious hermit his Uncle Owen didn't like, but a complicated explanation about Anakin/Vader wouldn't have gone over nearly as well. And Kenobi didn't live long enough to find a better opportunity just then. It is possible that Yoda didn't know the details of Vader's antecedents, and knew of Anakin Skywalker only as an impatient apprentice of Obi-Wan's? If Yoda didn't know, and Kenobi wasn't saying, where Vader had come from, the Jedi image takes a beating but that would account for neither of them telling Luke who his father was during his first spell on Dagobah.

I'd guess you're right about ex-Imperials having a hard time of it, depending on how obviously ex-Imperial they are (former public figures of the Empire would have it worse than the rank and file, for instance), and whether they carry a grudge against the Rebels or not, also. I don't know if many or any worlds would remain largely loyal to the Empire, though. If the Empire was only twenty or so years old and was essentially a powergrab by some top-level governors, it would itself be using, probably taken over Republic bureaucracy at many levels of administration, so that a re-established Republic might leave very little official trace of Palpatine's empire on most worlds.

Pat Easley: Your comment about the "I know" line is exactly what I wanted to say--it's not funny as a joke, but as an unexpected, exactly right reaction for that one character. It is still one of the high points of the carbon-chamber scene for me. (The other is seeing Han enveloped by the mist and "die," knowing he's accepted that course of action.)

RAEBNC is old-line SF fandom's letter jargon for "read and enjoyed but no comment."

Tim Blaes: A thought on why, as you ask, Vader didn't kill the Emperor sooner during their three-way struggle with Luke on the Death Star. (I loved your "luncheon meat" imagery, but who'd eat the sandwiches? Yuch!) Whatever influence the Emperor had over Vader was probably still active to some extent--notice how Vader leapt automatically to

defend Palpatine when Luke attacked him the first time- so what Vader couldn't kill him directly, and had to cause his death by letting the Death Star's generators (or whatever it was in that shaft) do the actual killing. (I should credit Asimov with the inspiration from this idea, which parallels one of his "robot" stories: a robot with the First Law couldn't kill a human, but it could, with some modifications, allow a human to die after putting him/her in a dangerous situation.)

EXPLORERS was a bit messy, but I liked it better than COCOON, if only because it seemed to know what an SF fan was. I winced when the kids' unknown force ploughed holes through a shelf of '50's and '60's SF, but I doubt those old paperbacks were used at random. Someone knew more about SF than just TREK. BACK TO THE FUTURE was fun, too, no matter how many gimmicks it used. Every generation has trouble believing its parents were just as ram-bunctious in their youth, and Marty's dismay in 1955 was most realistic. (And shame on you for even thinking of a "Modesty Blaes"!)

Mary Urhausen: Leia as having her own hard decisions to make on Endor is a good point. She's an experienced leader herself by this time, used to thinking in terms of the whole mission as well as her personal feelings- and her personal feelings are getting an unprecedented workout just there. Her having to think out what to tell Han, not wanting for once to make a snap decision, makes sense. And she had the rest of the night before the proposed assault on the shield bunker, so it wasn't a this-minute situation.

Bev Clark: The thing that's always attracted me to media fandom is that it produced written material, copiously and from many viewpoints, about visual-media shows. That is, it does the opposite of threaten SF fandom's dependence on literacy, rather extends it into movies/TV fandom. I don't think the hardline anti media SF fen realize this, for reasons which have been cited extensively already; it may be worth using as an argument.

A CONTRADICTION IN TERMS

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October 24, 1985

Ronda Henderson: May I quote you on what you said about fish and zebras? Those were my thoughts exactly, but I couldn't put it as eloquently before, and I may have use for your turn of phrase some day. About "human"ized Vulcans; I remember on the TODAY SHOW, Gene Shalit panned ST III and criticized Dame Judith Anderson's performance as T'Lar as being unemotional. Somebody should tell that fuzzy-faced cockroach about Vulcans.

Michelle Malkin: I had always wondered if there had been some beneficial effects on the galaxy because of the Empire. If the Old Republic had been just a loose confederation, then a unifying government would solve some problems. But George isn't really concerned with a realistic political world

in his saga. The Emperor seems to worship evil. Just how long can you sustain a government whose goal is entropy? It's a contradiction in terms.

Marlene Karkoska: Regarding your analysis of the motivation behind the anti-Luke campaign, ya' hit the nail on the head, sister. The Church of Ford is a dying cult, you may have noticed. The Duncan sisters didn't last long, either.

Lisa Thomas: I've been watching these STAR INVADERS/STARBLAZERS mags, and I really think it is improving. Nowhere near top notch yet, but their development is fascinating. But now those supermarket rags are another matter. "Honor Student Robs Banks to Support Pac-Man Habit", "Plague From Mummy's Tomb Threatens U.S.", and "Ghost of Elvis Advises President Reagan." These people can't be serious! ((Ed's note: Unfortunately, there is a very large proportion of the American populace that believes if they see it in print, it must be so!)) I remember one tabloid that seemed to have it in for Carrie Fisher in the years between ANH and TESB. According to them, she was continually pregnant with either Richard Dreyfuss' child or Steven Spielberg's. I kid you not. I have this picture in my mind of Carrie looking upset, holding an E.T. doll, with a headline like, "It's Steven's child, but he won't even hold her!", says anguished Carrie.

Me? Try to kill you? What makes you think I'm capable of such a thing? (he said, hiding the bloody knife under a stack of fanzines). Besides, I'm the one who has to fear for his internal organs. Never should have let on that I knew. Should have just skipped the country, that's what I should have done.

I am glad to see that my theory that Leia has had some Jedi training has gone over well. It is a very subtle and elegant implication. But it is only a theory. I almost wish it wasn't so logical; despite the wishes of those who ignore and attempt to refute the fact that she is Luke's sister, it is so, and the Force runs strong in his family. But I want it clear that it doesn't mean that much to me what her Force potential is. George will hopefully let on what her role will be, in his own time.

Pam & Barb: Can't find that issue of SCIENCE DIGEST that had that article on twins I mentioned, but I think a "mosaic" twin what what it mentioned. The notion that Luke and Leia could have different fathers is admittedly a remote possibility, but if they did then they most definitely are still twins. If they share the same mother, in the same womb together, conceived in a natural fashion, then they are twins in my book. So what if they are only half-sibs? To say that such children are not twins because they do not share the same father makes no more sense than saying that fraternal are not twins but just two different sisters sharing the same gestation period. Sounds rather sexist to me.

Myself: I prefer to set my thoughts down on paper when I present a complex idea or reply in public debate; something that I feel quite clearly can take me a while to express clearly in words. And you can't hear me stammer or watch me reach in futility for the right term or turn of phrase. I like letterzines, a lot, for this reason. This is not to say I do not crave direct conversation with other fans, but I look a lot smoother and express myself more clearly in print. Most of the time. It can be difficult to explain a 3-dimensional concept/attitude in 2-dimensional prose. It always seems like I forgot to mention something.

Though I still stand by my comments on the state of fan fiction, they do need a healthy dose of qualification. First off, my fanzine buying

habits changed radically after my first MediaWest-Con. Before then, I had fewer selections of fanzines to choose from, they were cheaper but I had less money to buy them with, and I had to buy them sight unseen through the mail. That gave me a fair cross-section of what was going on in fandom until midway between TESB and ROTJ. Then came MediaWest and suddenly I could see what was in what I would buy. I am most likely to buy a zine with lots of short stories (TIME WARP), the female characters featured predominantly (very rare), and a generally eccentric slant. Most everyone else in fandom is interested in the Hunks (big surprise here, eh, what?), fannish renditions of War and Peace, and only a few of you out there are really My Kind of Weird. My judgment of fanfic also involves my perception of fanzines that I haven't read, but which just didn't look the slightest bit interesting to me (though they might have been nominated for a Fan Q). So, if any of you out there want to say, "Tim doesn't know what he's talking about", then you are welcome to that view, but I still see fandom as being in something of a rut.

I'm not really sure there is any point in discussing the male/female ratio in fandom. I know I don't want to talk about it anymore, and I was the one who suggested the "Men in Media Fandom" panel way back at MediaWest II. At first, I was curious about the disparity, but now the subject makes me feel like I'm some sort of anomaly, a curiosity, a social mutant. I've been to four MediaWests so far and it still seems like everyone knows everyone else, except me. I think about this and I remember Pat Nussman's article of a few years back, "Where the Boys Are." One of the women quoted in that article liked the imbalance. She seemed to see media fandom as some sort of feminist enclave and she really didn't want men around. I have enough trouble socializing with any group of people without having to worry about breaking into fandom's "Old Girl Network."

I have half an inclination to pull a "Tootsie" and attend the next MediaWest in drag, and then publish the resulting expose in this letterzine. But I'd make an ugly woman, anyway.

After saying that I don't want to be known primarily as a male fan, I'm going to risk seeming hypocritical and say that I'd love to contribute to an all-male fanzine. Such a project might dig out some of my counterparts and it would certainly produce a zine with a different slant. On the other hand, you might find out that we're not all that different from you womenfolk, after all. I'd thought about such a zine years ago, but I couldn't think of who to nominate for editor; it wouldn't do to have a woman edit an "all-male" fanzine. Truth in advertising, and all.

Once, in a moment of madness, I decided What The Hell, I was going to Mary Sue myself into a relationship with Leia. It was aborted, not because of my alter ego, however. I stopped it dead when I realized the story was about to leap out of control and turn into something rather psychotic (before my Mary Sue even entered the story) that I know none of you would want to read and I knew I didn't want to write. So, I considered jumping directly to the Mary Sue part. But I just couldn't see myself as a romantic partner with Leia; she has a mind of her own and she didn't want to fall in love with me, even if I was a super-ninja/samurai with an 8-year-old mutant child for a sidekick. We were going to clean up a planet that had been overrun with vampires. Sort of Bruce Lee meets "I Am Legend". I

forgot to mention the rats. The rats on this planet were intelligent and had opposable thumbs, and they didn't like vampires much, either. A real romantic setting and cast of characters, huh?

A Jedi must trust his feelings, right? "Feelings" and instincts are similar, if not the same. Let's assume that Jedi have sound instincts, in any case. When the Emperor was blasting Luke's guts out, Luke may not have been able to make any conscious choice of action. The instinct to survive is probably written somewhere on our DNA in indelible ink. "Freed" of conscious action, he reached out to Darth and touched that part of him Luke knew existed. Vader, at that moment, was in a state of flux, of catharsis. He was more susceptible to Luke's plea than he was on Endor. Luke's crying out to his father was a reflex action that saved his life.

I'll keep an eye out in the video store for NATE AND HAYES. Have you by any chance seen SWASH-BUCKLER with Robert Shaw and James Earl Jones? It's a great movie. It was a shame Shaw died before they could make a sequel. ((Ed: Haven't caught that one, but will watch for it.))

Francis is older than Mr. Ed, so Ed couldn't be Francis' father. But they could share a common relative. Perhaps their mother was an extra-terrestrial equine.

Marcia Brin: You're right, I don't swallow any of this business about "hidden dialogue". No matter how thin you slice it, Brin, it's still baloney. About the only way you could convince me would be to take a fresh print of ROTJ and separate the sound track. Just because you hear something garbled in the background, it doesn't mean that there is anything there. If you search long enough for hidden dialogue, you will hear "hidden dialogue".

After I found out that Joan Shumsky had kicked Sandra Necchi out of SCOUNDREL for apparently political reasons, I wrote a strong protest into my Loc for SCOUNDREL #7. Joan printed everything I wrote except those comments dealing with her treatment of Necchi. Everything I have seen indicates that she doesn't want it widely known what she has done. Her editorial in #7 was extremely hypocritical.

Since Joan Shumsky will not allow her actions to bare close scrutiny within her own letterzine, then I have no choice but to mention it in another letterzine. In the "Consumer's Corner" of various letterzines, fanzine editors/publishers are called to account for their actions. Are letterzine editors any less accountable? Indeed, I object to anyone who thinks they can play games with one of the most important tools of fannish communications.

((Editor's note: In his letter to SE#9, Tim had brought up this same subject in a paragraph that I chose to delete because I felt Tim's phrasing of it that time read too much like a personal attack. Tim wrote privately, taking me to task for cutting the paragraph from his letter, but I still feel that it would have been unethical of me to print that particular paragraph, in the way it was phrased. I apologize to Tim for not discussing it with him at the time and can only plead illness and a schedule that has not permitted private correspondence for the last few months. By the time this sees print, Tim and I should have discussed it in private.))

Ben most likely took the saber from Vader after their duel that resulted in the Dark Lord's need of prosthetics and life support. That was really Anakin's lightsaber, anyway; Vader made his own later. While I'm at it, I may as well point out a contradiction of Lucas made by Marquand. I don't have

the issue handy, but in an issue of STARLOG, Marquand, just before ROTJ was out, said something along the lines of, "I don't know how this rumor about Darth Vader falling into a volcano came about. George never said any such thing." Funny, but I have an issue ROLLING STONE Magazine with an interview with George Lucas in it, and George was quoted as saying that Vader fell into a volcano after losing a lightsaber duel to Obi-Wan. I can dig out both interviews if anyone doesn't believe me. Any comments/speculation, anyone?

It's an interesting chain of logic you have, Brin. If we do not agree that Luke mistreated C3PO, then we must also support apartheid and possibly Germany's "final solution" to the Jews. Do you realize what you have implied? This isn't a mere personal attack, this is a general insult to anyone who does not share your narrow, rigid viewpoint. This may astound you, but some of us do not consider robots "people", or believe Lucas regards them the way you say he does.

Jean Stevenson: Hey, I've always thought of Harrison Ford as more than just a body. The second role I saw him in was HEROES, and I said to myself, "That's the guy who played Han Solo? That is the guy who played Han Solo!" I haven't seen every HF movie to come out (I haven't even seen WITNESS yet. Before anyone shoots me, I do intend to see it, even if I have to wait for it to come out on video tape.), but his movies I have seen are very enjoyable. I am not a "Ford fan", but I will admit to being a "Ford appreciator."

Bev Clark: I take it that you are a "Nelvana appreciator", also? Boy, have I got ~~gossip~~ news for you. Nelvana, as a sort of test-run for their Elfquest movie, produced their first theatrical release, ROCK & RULE. I finally got a chance to see it at the last MediaWest. Those of you who didn't see the late night showing really missed something. R&R didn't do diddly at the box office, for two reasons, I think. (1) It was not distributed very well and there was no advertising (none that I could see anyway), and (2) any animated movie that doesn't have Disney stamped on it, or a "G" rating at least, will be ignored by the movie going public. The kiddies don't go to see the HEAVY METAL MOVIE, and the adults are conditioned to think of animation only in terms of Mickey Mouse and Daffy Duck.

Anyway, Nelvana took the (financial) failure of R&R hard, very hard. They must have gone bananas over there, because they said they were giving up animation to take up live action productions. This is not unlike the Rookie of the Year saying that he is giving up baseball to take up football. They had been talking about doing live action for some time, but they haven't tried it yet, to my knowledge. The Pinis did a double take at their plans to do Elfquest in live action. "Uh, just how do you plan to go about that?" the Pinis asked them. We'll use teenagers on trained wolves, they told them. "Bye!" said the Pinis. Sometime since then, Nelvana came to their senses and now they are doing the Ewoks/Droids, but they won't be doing Elfquest. It's rather sad; when I was first turned onto Elfquest, I thought that Nelvana would be the perfect people to do it in animation.

Mary Urhausen: There was so much of DUNE that didn't make it on screen that, when it hits network TV, it will be a mini-series. I am not exaggerating. There were approximately between five and six hours of DUNE filmed.

Something I've always suspected Darth had, and

something I've always wanted to see, is a collection of lightsabers. Besides just wanting to see as many different designs in one place, there are several plot possibilities resulting from such a collection. ((Ed's note: See Maggie Nowakowska's "ThousandWorlds" series for one such.))

AMAZING STORIES is very good but not great. The first show was just an excuse to ram a train through someone's house and the director almost seemed to be parodying Spielberg. But the show does have a light-hearted approach, and I'll keep watching it. ((Ed: Wasn't that first show actually directed by Spielberg?))

TWILIGHT ZONE, on the other hand, is mostly solid drama and a worthy successor to the original TZ. "Nightcrawlers" and "Children's Zoo" are my favorite stories so far. I hope they consider using some of the stories in the TZ magazine on the show.

The DROID cartoon is very good, but it's EWOKS counterpart really bothers me. Just like THE EWOK ADVENTURE, it doesn't seem consistent with the movies or spin-off novels. It is one thing to talk about the SW saga being thematically a fairy tale, but this stuff seems silly to anyone over the age of eight. The movies appeal to "children" of all ages. I understand that there is going to be an other Ewok Adventure this Thanksgiving and probably one a year for as long as they get good ratings. Lucas has said that Ewoks are the only TV movies he will consider doing. ((Ed: I rather agree with Tim. I tried watching the two cartoons shows but found my teeth rotting from the sweetness and light early on in EWOKS. DROID just seemed like any number of other Saturday morning adventure cartoon--boring and the punk look and green mohawk cuts didn't appeal to me at all. I realize that these two shows were designed to appeal to a strictly different generation than mine the Ewoks for the pre school crowd and Droids for the elementary through junior high group. But, it is a shame that us older kids can't have something more to our tastes as well.))

AGREE COMPLETELY

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October 28, 1985

SE#9 was a terrific issue. As a librarian, I don't approve of marking up books (at least not the library's), but here I have stars and right on's in the margins. The vitriol was certainly toned down. Often even though I disagree with various viewpoints, I usually find them thought-provoking, but it is the scathing, condescending tone that offends me. The last issue was relatively free of this, and I heartily approve.

For the record, since I am a very infrequent contributor, I do want to state that I am a Luke fan, and a George Lucas fan, and a Han Solo fan. From my correspondence and discussions at cons, I

find that there are a lot of Luke fans who like Han, and Han fans who like Luke. I resent the assumption that if you like one, you can't appreciate the other. Well, you can and I do.

I agree completely with Marlene Karkoska's letter and particularly her opinion on why we have the anti-Luke faction. I also liked Carole Regine's solution to the problem. Instead of this steady dose of acrimony, fans should be using their imaginations in a constructive way of writing. Many of these letters are chock full of plot possibilities. I particularly liked the one where the Obi-Wan who appeared to Luke after Yoda's death was the Emperor. That would have been a perfect vehicle for a whole series of alternates to the events of ROTJ. If you think Luke is flirting with the Dark Side, write a story or article that shows how this would affect all the characters. In fiction, anything is possible, but in letterzines, we're all reduced to petty bickering based on "my character is better than yours."

One subject I feel needs to be discussed in the letterzines is the future of fanzines. I found a letter of Pat Molitor in SHADOWSTAR #18 upsetting. She has written a series of stories about the fall of Anakin Skywalker that have been published in several zines, but she is so demoralized by the lack of any kind of feedback, good or bad, that she isn't writing anymore. If this situation applies to other authors and artists, then something needs to be done. Letters to the editors and writers would undoubtedly help, but from a practical point of view there are limits to how many letters one person can write. Thus, I was pleased to notice Mary Urhausen's recommendation of Liz Sharpe's "Command Performance" in SOUTHERN KNIGHTS #1 and Maggie Nowakowska's mention of Ellen Randolph's A NEW CHALLENGE. As SW fans, we need to encourage writers because without them, there will be no fanzines. I hope we could use SE as a forum to compliment writers and artists. Nothing excessive, but if we find a story we particularly like, then mention it in our letters. I don't think it should be the place to criticize, just recommend. SE reaches a lot of fans and it would be one way to support writers. ((Ed's note: I think it's great. And people can always check the ad section of SE to see if those zines are still available or where they can get them if they're not!))

I've been impressed with Carolyn Gollidge's stories, particularly "Mindlink" in A TREMOR IN THE FORCE #2. Take a bow, Cheree and Carolyn. And Ellen Randolph's novel, A NEW CHALLENGE is a perfect example of what post-Jedi fiction can be. With writers like these, SW fanfiction has an excellent future. As for Pat Molitor, I like her stories a lot, and I hope she writes more because I'm looking forward to them.

At More Eastly, there was a panel on post-Jedi fiction and the consensus was that there was no lack of interest or plot possibilities. It seems that we are in a lull between the Old Guard and the New since the sheer number of fanzines scheduled for publication is down from the post-Empire heights. Several editors discussed the expense of publishing a zine, and the market for SW as opposed to ST zines. And writers and artists of my acquaintance complain about the lack of response from editors and readers. As a purchaser, I gripe about the endless delays and the SASE's that seem to vanish into the void. It is obviously a problem of communication, a problem that discussion might solve. But I feel that the frustration level from editors,

readers and writers is growing, and it might make life easier for all of us if we started working on these problems.

Now that I've brought this cloud to the ever-fascinating pages of SE, please everyone keep writing and arguing. It is perfect proof of how much we all care about the SW saga. Clear skies!

WRITER'S DIGEST

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SE readers who don't regularly get WRITER'S DIGEST might want to borrow a copy of the October issue from the library or a friend and take a look at an article entitled "The Hidden Market for Fiction" by Susan Schwartz. Among the markets she writes about are fanzines, and I thought she did a great job of explaining what fanzines are and the merits of writing for them.

Also worth looking at (for amusement value) is J. Michael Straczynski's column, "Scripts", in the same issue, which he devotes to answering letters this time around. The first letter is from two women who wrote an Indiana Jones novel "just for the fun of it", then made it into a screenplay. They were wondering what to do with it. Mr. Straczynski obviously hadn't read Ms. Schwartz's article (at any rate, he didn't suggest a fanzine), but he did suggest they change Indiana's name and turn it into a generic adventure for someone else, which I suppose is pretty good advice for anyone wanting to go pro. At any rate, I was amused to see two fanish items in the same issue of WD.

Miscellaneous comments:

Sandi Jones is right in suggesting that we see too little of the pre-Kenobi Luke to know if he showed any prior Force ability. I meant the idea only as a possibility--one that intrigued me. You could argue it both ways, but I don't think you could prove it one way or another. And that brings up an interesting subject. I think it's worth emphasizing that most of the ideas brought up in letterzines can never be "proven" as true or real (if you can use those terms for a work of fiction), but can only be taken as individual perceptions of characters and/or themes of the saga. George Lucas is the only person who could settle most SW arguments.

Of course, that's an obvious statement, but I can't help thinking that a lot of letterzine acrimony stems from letter writers stating their opinions as "fact" or readers perceiving that the writers so stated their opinions.

Example: In several letters recently, writers have stated they couldn't see Leia joining Han in his free roving life--that Leia would want to be part of the new government order. Well, my opinions tend to be directly the opposite to that--I see Leia as perhaps getting sick of constant responsibility and reaching out post-Jedi for the freedom which she's never had. And I think I could make an argument for it, based on the films. But then, so could others, based on the opposite point of view. And I've read good stories based on both ideas.

Equally, you could argue several povs as to whether the Jedi are a race, a genetic trait, or whatever (actually, there's not much hard evidence from the films to support any theory). Or the structure of the Jedi organization (or whether there was any organization or structure). Or whether Han Solo is an ordinary man or latent Force sensitive. All you need is a possibility that's not contradicted by anything in the films. Too often, I think people lash out at ideas because these ideas don't fit their own particular perceptions of the saga.

The same thing goes for stories as well as letters--I've seen fans (in LoCs or conversations) flatly reject the premise or ideas advanced in a story because it doesn't fit their own personal conceptions. I've done it myself (though these days I try to catch myself at it). Perhaps we all need to remember that as long as an idea or story is possible in terms of the films, it's valid. We can argue against it, certainly, or say it doesn't fit our personal views, but let's not reject ideas out of hand. That's how fights get started.

On to other subjects...

I agree with Pat Easley that Luke's "flavor of the Dark" only adds to his charm. Personally, I feel that Luke's facing up to himself in his father relates very directly to the hero in THE WIZARD OF EARTHSEA, who faces his shadow Luke has accepted the Darkness (or Shadow) within him, and that adds a mature appeal to Luke's character. Frankly, I was rather (if you'll excuse the pun!) lukewarm toward the character in ROTJ, but since then the temperature has gone up considerably. "Perfect" heroes don't appeal to me but a man who can face his own imperfections and overcome them definitely does.

Also, I have to agree with Mary Urhausen about the no-plot stories--fandom seems to produce an excessive amount of these. On the other hand, fan-writers are mostly (to one extent or the other) beginning writers, and I think it's easier to write a "feelings" story than a tightly plotted one. Personally, I think plotting is the hardest part of fiction writing and I'm just starting to feel like I have any kind of grasp on it at all. So, if it's a choice between plotless story and no story at all from a beginner, I'll plow through a few clumsy pieces while the writer is honing her skill.

On a related subject, I very much appreciate the references Maggie Nowakowska and a few others made to specific fan stories as examples of some point of discussion. Zineds have commented on how few LoCs most zines are receiving these days and, as a writer, I see this as a real problem. Since writing fanfic does nothing for the wallet, I think it's fair to say that most of us do it for the feedback which is getting increasingly sparse. The end result is likely to be less feedback, less writing. Letterzines would seem a perfect forum for at least occasional comments on fan stories, since many of the ideas we discuss serve as the basis of pieces of fanfic. I'd definitely like to see more of this.



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Cheree, I know I'm probably going to be last, I'm probably the last letter you'll get before the deadline--and I KNOW THAT AINT WORTHIT GOT HER LETTER IN BEFORE ME AND I DON'T CARE...nyahh, nyahh. You see, I changed the rules of our game at the last minute to who could be LAST in thish of SE, so I won after all! Hah! ((Ed: Hah on you! Did you actually think you'd win the coveted Under-The Wire Award when you have such veterans as Jeannie Webster and Mary Urhausen to compete with? Anyway, at this point, I don't know myself who got in last since I'm about a week from finishing all the typing!))

Ahem. On to business. Lin Ward--as to Palpatine's getting mush-brained, well, fanatacism does that to you. Close attention to one thing (yes, I know, who am I to talk--shut up, guys, and let me finish--this is serious philosphy!!), be it Light or Dark, can close your perspective. Too much of one thing is not balanced. So what does that say of Yoda, hmmm?

Sandi Jones: Re the comments on "Renaissance". Gee, thanks! (Your check's in the mail...)

Liz Sharpe: Oh, goody- MYTHOLOGY!! You spoke of Tyr, I've got one for you. Nuada, the king of the Tuatha de Dannan, the "faery-folk" of Ireland. He was King, lost his hand and his right to be king, for the Children of Danu would not tolerate a crippled leader. Then Goibnu, the great smith, forged him a hand of silver, the great doctor Diancecht replaced his hand and he became known as Nuada of the Silver Hand and became King once more. He was closely associated with Lugh of the Long Arm, and together they fought a Vader-type villain named Balor, of whose race Lugh's mother was. Interesting... Stick Lugh and Nuada together and who do you get? (And if someone says "Han", I'll start to snicker yet again...) It could make for an interesting story as to where Luke is not allowed to be a Jedi because he is "deformed"--and maybe that's why they threw Vader out... Gads, get the wheels turning, but who has time to write MORE?!!

Mickey Malkin: You know that I also like the idea that one Jedi can trigger another--it runs havoc through my own stuff!!

Okay, Carolyn Colledge--I'm getting confused right now, and I think I'm confusing everyone else, too. The Jedi to me are not a race as caucasian, negro, hispanic, etc., but the inheritors of a certain condition that enables them to USE the Force effectively. Everyone does have the Force, true, but not everyone can CONSCIOUSLY use it, even as in this galaxy, everyone can draw, but not everyone can make the pictures come out as a conscious effort that means something. I'm going to have to make up a new word that describes a "race" that isn't quite a "race."

Reincarnation is an interesting possibility to explore in regards to the SW universe. I would hope that not every dead Jedi can come back as a "ghost"--else Luke would get NO privacy. It's doubtful that he'll get any now, as it is! (I like to think that the "three stooges" were saying goodbye in that final shot.) Perhaps certain individuals CHOOSE to stay on in this existence, after a fashion--a theory which I also go heavily into in "Catalyst!". In this case, the soul chooses to stay on in somewhat the same form s/he took upon entering this life, to watch over or what have you. Then, when their "task" that they have set themselves

is done, they are free to go onto the next existence or incarnation. ((Ed: It could be that appearing a la Obi-Wan takes a tremendous amount of energy and that once a Jedi goes "to the Force" he or she has to consciously reassemble his or her mortal form; that in the Force, there is only mingling of atoms. Thus, as time passes, the mortal form is slowly forgotten and thereby harder and harder to reform, or that the atoms mingle even further with the Force and it would take something extraordinarily important for those who've passed on to contact those still living. Kinda sounds like a regular ghost story, huh?))

THANK YOU, MARLENE KARKOSKA! Your theory WORKS, whether the ones who are the "Theorees" wish to believe it or not.

All right, Pat Easley! Let's hear it for magic! (Which, by the way, is becoming a "scientific" exploration in itself...aahhh, I won't get started now, I'll never stop!).

Marcia Brin: Re hidden dialogue...

Did you know that, if you are quiet and still enough and WANT to hear something badly enough, that you will? The human mind is a wondrous thing. Don't underestimate it.

Jenny, Lynne and Lorie...I hate to break it to you like this, but--Annie and I are friends. Good friends, as a matter of fact, who have learned that there's a fine art to teasing each other. Her "complaining" was a joke, peoples. Why take everything so seriously? If Cheree and myself weren't offended by her "complaints", as we were targets for them, why should you be? We can take care of ourselves, really. Thanks for the offer, though.

Bev, I want one of your "Moral Litmus" T-shirts! I can be as "morally accomodating" as the next person, I promise! And I am one Luke fan that still likes George Lucas for what he's accomplished--even if I don't agree with his organization's tactics and ethics all the time. I think I fit all the required "qualifications." Oh, but I am an admirer of other characters in SW, too...but if I don't qualify for the label (Ghads, I hate labels) of "Luke Fan"...

This media fen vs. SF fen thing is a crock of @&*%\$*!! I had never realized how it was until about a year ago, at a Chicago convention. And then, months later, I ran into a few committee members of NASFIC, for which I served as Media Programmer, who were very uppity towards me. I just shrugged it off and did my job, and some of those people came to me at the end of the con and commented on what a nice job I did! I guess they had expected a drooling simple minded individual with Spock ears, a movie T-shirt and buttons plastered over every available surface. (Well, I did wear T-shirts!) But the crusader in me likes to think I struck a blow for media fans, since I was obviously unlike what they had envisioned. It was the first time Media Programming had been included in a worldcon calibre convention. Many were upset about that, for it means we have a voice finally. Yes, people, while there are extremes in EVERY field, I would hazard a guess that most media fen also--gasp!--READ. We can carry on intelligent conversations about the mythos of the planet so-and-so. We can adequately run programming and not screw it up like many of the so-called "tru" fans! Damn it, folks, how can we survive if we keep HACKING at each other? *pant, pant* There. Tirade over.

Mary Urhausen, you forgot to tell all the fen about the glitter child that you got taking off John's pants in the art auction...

Jedi/Force Songs--hee! As anyone who has read my stuff can tell you, I use songs like crazy to set readers into a mood for the story. A lot of "my" songs are by the group Renaissance, not to mention that the group Journey has some interesting lyrics. I said in a recent letter that I'd get some together and send to you, Maggie, and I will.

While we're plugging "grey" Jedi stories, I think I'll be unabashed (so what's new!) and plug mine. I subscribe to the Light, Dark and "Neutral" Sides of the Force, thus brining all the elements together. Not that the Force is definable per se, but beings need definitions and symbols, since we live in a world of reality and symbols. This gets into the "belief" that Maggie was talking about. The energy one puts out in belief can have results upon reality, so the statement that, if you don't believe in something, you can fail, has true merit. And, I believe it was last ish when you were talking about Robin Hood and the melding of the powers of Light and Darkness and what bearing that had upon the Force. There is Light, there is Dark, there is the Shadow in-between, but they are all the same. Only beings need to define, as those powers are neutral. Power is power, when you come right down to it--it is the way in which that power is used that makes it "good" or "evil" or even a blend of both.

Moderation in all things...

DIGNIFIED

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October 26, 1985

Oh, no, deadline time again...

Jeannie: In your report on the Worldcon triple feature, you forgot Cathy's Burger King run, the fact that folks were dancing during the end of ROTJ, and we did eat afterwards at the infamous Coffee Shop of the Living Dead. And I'm not the only one who gets the MCI wires all wet. Your stupid cat keeps licking the phone when I'm talking to you, remember?

Ronda Henderson: Welcome! Oboy, another Luke luster. "If you wrote a letter to fish, would you spend all your time trying to describe zebras?"--beautifully put! I'm going to use that one.

Lin Ward: What a great idea about Leia and Luke leading only a part of the Rebellion in ANH and TESB. The TESB rollup does say, "a group of freedom fighters led by Luke Skywalker"--not "the whole rebellion led by..." etc. Re the development of computer graphics before more SW movies. I've seen/heard somebody connected with LFL at some con say that (can't remember who, there's always such a herd of them). I've also seen some of the LFL computer folks showing what they're working on, and so far it looks pretty good. What's the address on Starstone for the radio shows? My tapes are copies of Barb Brayton's and I could use better ones (no offense, Barb). Gotta disagree with you that Perry King sounded like "a fugitive from SPANKY AND OUR GANG" (no comments from you, Webster), but I guess that makes him a prime candidate for Tim's "Ming

vs. the Little Rascals", huh?

Sandi Jones: Just wanted to say hi, said everything else privately.

Carolyn: G'day! I agree with all of your ideas regarding why DV left the room when Han was being tortured, but on this particular night I'm writing (this may change without notice), I think possibly he left because he disapproved of physical torture. It's so inelegant, and Vader was nothing if not elegant.

Marlene: Bravo! You said everything I wanted to say and more. Insert sound of me applauding vigorously.

Lin Thomas: Yes, I caught the CNN story. It cracked me up, too. I think I've got it on tape somewhere.

Pam and Barb: Which of us is Sparky, which Bubba and which Smokey? Hope to see you at Christmas.

Pat Easley: I agree with your comments about why Han's "I know" is funny. Not "ha-ha" funny but "awwww" funny because it's so very in character.

Tim: See you in Atlanta, I hope (with or without your pancreas). If you ever do manage to write a Mary Sue, I'd be interested in reading it. It'd be something different, at least. And, sure, I lust after Luke, but none of my SW stuff has been on that topic, so it isn't just that. Ditto my Indy stuff and anything else I've written/am writing. I thought the house at the end of the BTTF looked awfully mundane, too. About TWILIGHT ZONE and AMAZING STORIES, I'm really enjoying them both. The new TZ is a LOT less preachy than the old -the stories still have morals, but they don't feel compelled to beat you over the head with them. And tonight's AS ("Mummy, Daddy") had me howling with laughter. VERY Spielberg. Of course, the second Ewok movie is scheduled opposite AS -figures.

Marcia: About the "hidden dialogue"--I will say only that people hear what they want to hear or what it has been suggested to them that they will hear.

Bev: I gotta admit, I watch EWOKS and DROIDS every week. Not exactly intellectually stimulating, but fun. The animation isn't up to Japanese standards, but it beats the heck out of He Man, et al. If I had little kids, I'd let them watch, especially EWOKS. I was in a media vs. SF debate once and each side kept making points for the other side. I might add that I consider myself both a media fan and an SF fan. I've probably read a lot more than I've watched movies.

Dr. Mary: Yeah, media fans do have more fun, in my experience. Thanks for your response to my comments on female fen, I agree.

Jenni: Where's my Luke porn? You promised! I'll quiver my lip! Regarding blonde hair darkening...yup, me too. And about heroes being blond, I read where the guy on MISFITS OF SCIENCE (no, I don't watch it, except for the ROTLA/IJ&TOD ripoff episode) had to dye his hair darker since the producers thought otherwise he wouldn't be heroic enough. Sheesh! They want it both ways! And I always got stuck playing twelve year-old brats or 86 year-old weirdos.

OK, just a couple of last comments (aren't you glad?). This may have been brought up before, and I apologize if so. Seems to me that Luke had to be tempted by the Dark Side to truly be a Jedi. "You cannot hide forever," and avoiding the confrontation won't make it go away. I see it as akin to grokking (STRANGER IN A STRANGE LAND), or the Bene Gesserit Litany against Fear in DUNE ("I will face my fear.

I will permit it to pass over me and through me... Only I will remain"). And, I don't think Luke's going to fall to the Dark Side now. He had the perfect chance when he could've killed Vader (and it WAS extraordinarily stupid of the Emperor to taunt him then), but he rejected it (I just LOVE that part). That's how I interpret GL's comment "where Luke makes the final turn to the Dark Side". The final turn towards, but not consumed by it; the final turn to it before he rejects it completely. So there, phsst, as Ronda said (hee hee).

On reading hidden meanings into every gesture or nuance: I've been on some movie and TV sets before, and I'd guess some of these things that people are trying to put a heavy interpretation on are probably just accidents. Maybe it was the best take they had. Maybe something that seems philosophical and Fraught With Inner Meaning just means the actor was thinking it was time for lunch, or had a cold, or whatever.

Finally, a bone to pick with Ye Ed. How come you cut one paragraph out of my last LoC? Not that I'm really upset, it wasn't very important anyway (I may have just answered my own question there!). And why do I keep getting all these mildly insulting headers to my LoCs? First it's Jabba drooling, next it's "Luke Lust", then it's "Has Antenna, Too!" Can't you find anything a little more dignified in my letters? ((Ed: What?? Moi?? Actually, there are two reasons why a paragraph got left out of your last letter. The most likely is that I probably just missed it. I type SE at work between projects. If I can find a time when my boss is gone, I can get a lot typed. Other times, it takes me days to do a long letter because I only have a few minutes here and there. Being scatter brained at my best, I might have just skipped it inadvertently. Or, if it was a signing off paragraph, I might have chosen to delete it to save space. I don't know. Now, as for mildly insulting head lines--I thought I was complimenting you!! I'll try to keep in mind to say something nicer next time, like "Luke Love" instead of "Lust", and "Doesn't Have Antenna", although you, yourself, sent me a photo of you with antenna, which is here by run in this issue!))



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Hello, everyone. Great to read the pages of SE again. I'll get right into some of the issues brought up in past issues that I didn't respond to. Such as: Why are more women in media fandom than men? I suspect it does have something to do with star adulation. I know for myself that Harrison Ford, Mark Hamill and Billy Dee Williams are a sexual turn on. But I'm not turned on by Carrie Fisher. I don't even care what other movies or TV shows she's in. No offense, but that's the way it is. Funny, but that's NOT what turned me onto SW. My initial attraction to SW was TESB and it's heavily philosophical bent, plus Luke's personal/spiritual quest. Why women in general get so involved emotionally with their fan interests, I think has a lot to do with personal fantasy and romantic notions. (Sometimes it isn't romance in the sexual sense, but the romance of pretend and adventure.) Fantasy in this vein is something different than fantasy in the pure SF/F outlook. ROMANCING THE STONE is a good example of this. In this film, the woman's fantasy comes true. Aren't we all envious of the female in this movie, just a tad bit? There is also a great deal of influence, in our early socialization...our young tender years...from the chauvinist society we exist in. It's repercussions of repression on our female psyches that demands some release. Sure, we can fight to stop repression, but we also need that "break." Fantasy is it. And fandom writing, reading and art is fantasy.

I've been enjoying Jeanine Hennig's articles on the Jedi, as well as her letters. My ideas on the conscious use of the Force follows my Buddhist ideology. Everything sentient and non-sentient has potential Buddhahood which is enlightenment, meaning being conscious of his/her/its truth of being. But only a sentient being can act upon itself and its environment. Why? Because sentient beings have Mindpower and Willpower/desires. And this is the fuel of action. And action creates the stuff that expansion and learning comes from. (It stirs the psychic energies.) From lifetime to lifetime, growth occurs. The blend of energies in each lifetime are affected by its environment as the environment is affected by the blend of energies with it or upon it. (Well, everything is ONE yet separate...energy included.) That's how Karma, cause and effect, comes to being. In SW, it's the same thing to my mind. The Jedi are people, humans and other sentient beings, discovering the "truth of being" for themselves and their environment. They may know how to use the Force instinctively, but probably because once taking the path, it's more open to their usage. Genetics may have something to do with it, particularly with an individual's style of usage. Upon birth, one person may use telepathy, for example, and another may be skilled in empathic ability. Or because of psychological blocks created since birth, many psychic skills may not be able to be brought forth. It totally depends on that person's own Karma and surrounding Karma of the environment. Karma acts upon and to time (age), place (environment), the individual (needs, desires, willpower), and past life tendencies/experiences.

There may be other religious sects in SW other than the Jedi. I have a feeling, though, that Lucas intended the Jedi to be IT. The one and only group to join for the Lightside. And that psychic skills are only brought to the surface through studies of

the Force, and the individual's own inherent abilities. In other words, environment and genetics work together, but everything is questionable and no one theory is definitely IT.

I find that like the early Buddhists, separations exist in SW. There are the laymen (people), and then the Jedi. Back 3,000 years ago, there were the monks and the laypeople. Laypeople could never become "whole" Buddhists. Maybe in the next life, he or she would follow the "true path" and be a monk to reach Nirvana. Seems to be this way with the Jedi, too. Psychic skills were varied with the Buddhist monks. But they were not necessary; not a requirement. I like that about the Jedi in a way. Especially since I believe we all have psychic powers, of some sort, just not surfaced. (And for certain individuals, it is far better!) As we evolve individually from life to life, the powers become more evident. So with the Jedi, in my estimation.

The whole controversy on Luke and C3PO is beyond the wildest imagination. Whether R2D2 knew but didn't tell C3PO the plans, or if Luke didn't tell the robots is simply not important. They are ROBOTS, and non-sentient robots at that. (The question of sentience is fascinating, but I think in Lucas' universe, artificial intelligence is non-sentient). Now, if one reads Cordwainer Smith's SF, there are examples of sentient robots. That thin line between human and machinery intelligence is described very well. Anyone else ever read Smith's works?

There is a parallel between ROTJ and ANH with given messages. R2D2 gave a message to Ben Kenobi in ANH. Couldn't we blame Leia for getting the droids into trouble on Tatooine? I think if we are to consider droids as having rights, then it was cruel of Leia NOT to inform C3PO of the message AND to have put R2D2 in such a dangerous position. Bit ridiculous, don't you think?

Wormie, well...YUCK. But I liked everyone's explanations, especially the comparison with Wart.

Sally Syrjala: Yoda an ELF? I like the idea of Yoda being a Vulcan. Well, he is GREEN, isn't he?

Sandi Jones: I agree with you. Marcia Brin took Michelle's comments the wrong way. But she didn't have to be so rude. If someone disagrees with her, she seems to have trouble with rational discussion. I don't want to discuss anything with her. I'll just find myself going in circles. A waste of time! About the lights, green, by Jeanine's explanation, is growth and red is death. Green in a warrior ship is the growth of destruction. Red in a warrior ship is the death of destruction.

Marlene Karkoska: Your theory on the few overzealous Han fans was excellent. Thanks.

Tim Blaes: Talking about robots and artificial intelligence, I think you'd enjoy Cordwainer Smith's SF as much as I did. You're a fan of Queen, hey? I like them, too. Also U2 and Tears for Fear. Love those British groups. Love mixed universes in fan stories, too. Right now I'm very much into THE PROFESSIONALS and I've read one story with SW and Prof. I'd like more. How about Ray and Luke are the world-savers, Han and Bodie the smugglers? Love it! And Cowley meets Yoda and they have a contest on who is the most surly. Well, I wouldn't mind the slash angle either. (Mickey, remember the two Corellians who work for Han? Won't let you forget, will I?) Thanks for the Tarot image of Luke. Well done.

Perhaps you are correct about Brin and Bartok wanting to polarize fandom. But it hasn't worked to this date, has it? Their opinions seem to be in the minority in SE. And those who disagree with them, like yourself, are quite vocal. I've been through it already and any debating is useless. No one is going to change his or her mind. About the Emperor's death, I think Vader threw him down the shaft to disperse his energy. After all, Ben was cut down but his spirit didn't die. Who wants that old crag's spirit hanging about?

Bev Clark: Thanks for the info on quantum physics. Purchased THE DANCING WU LI MASTERS, etc., but could not understand it very well. I'll get a copy of QUANTUM LEAP. Great discourse on artificial intelligence, too.

Jeanine Hennig: I liked what you said about Luke, although I'm sure his aunt and uncle loved him and expressed it in their own way. Luke's maturity and spiritual progression throughout the saga floors me, too. He's my kind of man!

Barbara Izzo: Remind me never to change my mind with you breathing down my shoulders! My goodness! I think only shallow people never change their minds, Barbara. Maturity comes from admitting mistakes and being able to learn from the experience. Your insulting Sandra, with a suspicious attitude, says much about your opinion on changed opinions. I guess I don't make it in your books either. Han used to be my favorite, now it's LUKE.

Barbara Tennison: Now you did it! Got to see DUNE again. (I don't even remember the book, but the film was OK by me.) Your article pointed out the differences well, the second viewing ought to really show them to me.

One last note: I disagree with the idea that mentioning another letterzine in SE is wrong. At least not in this case. First off, no names were mentioned. Secondly, I think the public has a right to know about an injustice in such magnitude to a fellow fan. Since when does threatening to ban a person for his political viewpoints make sense in an open forum? And then to actually do so after this threat was mentioned in SE? Should an editor be allowed to censor for these reasons? Well, she may be able to do so, but I'll be darned if it can't be mentioned. This smacks of McCarthyism and I think the public should be made aware of it.

ANALOGIES

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Analogies and comparisons. So, the Bible is out (J. Hennig asked that, which led to my Camelot analysis); and now Camelot seems to be out unless one is a serious Arthurian scholar. Nothing daunted, I go on.

How 'bout Romulus and Remus? They were known for being raised by a she-wolf (does that equate with Wookiees?) and they started a great city (and an Empire) and one of them killed the other over jurisdiction and ownership of said city. (They were also twins. ~~Hummmmmmm~~.)

Or there's Henry II, Eleanor of Aquitaine and all their lovely sons as shown in THE LION IN WIN-TER. There, the king's favored eldest son, Henry, is dead and Mummy wants Richard to be the rightful heir (it didn't go down the line by age at that time) and Henry, being stubborn, wants John to be the heir (since John's only 16 and whiny and pimply and easily led). They just ignored Geoffrey who was the intermediate son.

And then there are the tales of Louis L'Amour. For instance, Echo Sackett is a girl of about 16 who goes to Philadelphia in the early 1800's to bring home to Tennessee something of great value. She is, of course, in danger from the wolves of the land, but an old man sends a young and reluctant hero along with a very canny black man to help her get where she's going. Sound familiar? There's another book of his (copyright 1960) where a character says, "I got a bad feeling about today." There are hundreds of Luke-like characters--young men, often from farms, who strap on guns and either learn how to be strong--which means effective but not necessarily a killer--or not--which means dead. There are also more than plenty of Han types, including one who thinks everybody in the world is a sucker, and the fact that he's been taken once or twice just proves it to him. And L'Amour writes women who are asked to walk beside, not behind.

Or there's RIO BRAVO, a western movie written by Leigh Brackett (remember her?) wherein John T. Chance (a symbolic name is if there ever was one) is holding the town against the bad guys, and he's got this old geezer and a younger friend, who's a recovering alcoholic only not in those terms, a brand new young gunslinger, and a girl to help him out.

I've a friend who sees certain similarities between Tolkein's LORD OF THE RINGS and SW. This has also been done before--the old man, the young hobbits, and the tall Ranger, Aragorn, whose name means "hope."

And how about DUNE? I was amazed recently to see Frank Herbert still foams at the mouth about George Lucas copying his masterpiece. I don't understand. I thought that EMPIRE and JEDI rather effectively diluted the similarities. But then I'd only read the first of Herbert's books. Lo and behold, another friend has let me know that once you get into books five and six, Duncan Idaho--remember him?--becomes the true center of the story in a position that Paul Atreides' mother usurped. Hmmm. Does Frank Herbert see something I don't in SW? ((Ed: An aside here. Recently, my husband and I were watching DUNE on cable TV, the first time we'd seen it, and my husband commented that the inside of the sandworms' mouths reminded him of the Sarlacc. I said, maybe the Sarlacc was actually a worm in larval form.))

I also see comparisons to be made with other modern films. For example, EYE OF THE NEEDLE, EYES OF LAURA MARS, and JAGGED EDGE. You may recognize those titles. The first two were directed, respectively, by Richard Marquand and Irvin Kershner before each was asked by GL to direct their SW episodes. The third, by Marquand again, is currently being shown. In all three of them, the leading male character is a murderer who gains the love and trust of the heroine and then loses everything by losing her trust. Interesting background for Lucas' choices, and I must say that Kershner's EYES is much warmer than either of Marquand's tales. And then Kershner also moved on to the marvelous NEVER SAY NEVER AGAIN, but then that had a brother of the

lady hero who betrayed the country.

Maybe I should take some time to explain why I use such analogies and why I do not try a precise one-to-one comparison with any of them.

Why compare? Since flat out statements (extensional, Mickey?)--such as Han is not looking at the Sarlacc when he shoots it, Luke and Darth Vader both wear black--don't seem to communicate, I offer alternatives, approximations, analogies to try to illuminate my ideas about SW. That is to say, I compare Han's actions in SW to so and so in that story, and I compare those things which happen to Luke to this and such movie--thus hoping to share my interpretations with others, which is what I think SE is about. I compare character relationships in other stories to SW. I compare situational relationships in other stories to SW. Differences are important, too. Where the plotlines, characters depart from one another speaks to the intensions of the separate storytellers.

But here we come to it. ("Control, control! You must learn control!") If an Arthurian scholar tried to tell me that Malory was influenced by T. H. White in writing his MORTE D'ARTHUR, I'd ask for proof of time travel. If, however, they mentioned CHANSON DE ROLAND, I'd say okay, sounds reasonable. If another scholar told me T. H. White was chronicling the tales of George Lucas while writing THE ONCE AND FUTURE KING, I'd laugh myself silly--and ask again for the souped-up DeLorean. (What a movie that was!) However, if you want to talk about Lerner & Loewe being influenced, White's is the first name on the list.

White, like Huxley and Orwell, was writing a fantasy to talk about political and social issues of his time. Umpty-ump years later, CAMELOT, based on TOAFK, became the symbol of the Kennedy Administration and White House (used as universally as "Star Wars" is for Reagan's Strategic Defense Initiative). The resemblance was, interestingly, heightened by the murders of JFK, his co-leader, Martin Luther King, Jr. (maybe not friends, but at least political bedfellows), and finally Robert Kennedy when the Vietnam typhoon was beginning to blow most fiercely.

Vietnam--the subject of APOCALYPSE NOW, which was to have been GL's next project after AMERICAN GRAFFITI. AMERICAN GRAFFITI--wherein Curt Henderson, a leading Lucas alter ego, wanted most in life to be a Secret Service man and shake President Kennedy's hand.

Instead of AN, GL made SW. (This is getting as bad as the military!) And even if there isn't a glimmer of Camelot in GL's story, I certainly have the right to draw the analogy after the fact. Especially since both White and Lerner & Loewe have more to say to the world today than Malory ever can. Malory and his precursors didn't know us, the world we live in. These people of today do. And if their work outlives them by centuries as Malory's outlived him, there will come a time when SW is no longer adequate and some storyteller may take the bare bones and change the names and speak in metaphors his audience can understand. Reference the opening credit sequence of AMAZING STORIES. Reference QUEST FOR FIRE.

Actually, you're lucky I did the analogy the way I did with Luke as Arthur, the king who will always return when Britain really needs him. (By the way, has anyone out there read Kurtz' LAMMAS NIGHT?) Oh, there are lotsa Warsfolk who die and go to Valhalla, but in fact, only one character in SW has "died" and come back to corporeal life.

Speaking of life, how 'bout these analogies?

Spywalker case, 1985: Father, given custody of teenage son, leads said son into the ways of the dark until, when the kid's 22 (how old is Luke by now, anyway?), they're all caught and father pleads bargains for life sentence so son only gets 25 years. Shades of Darth & Luke!

Or there's the interesting information that President Reagan has been requesting and receiving advice from Richard Nixon, who was deposed 10 years ago. The time schedule isn't far off, though not quite generational, but zowie, Batman! Shades of that rickety old theory of Luke having been actually overcome by the Emperor before Darth acted, the results of which we won't see until the third trilogy!

Or one of my favorites is the announcement that might have circulated throughout the Republic communications systems a couple of decades before ANH/TESB/ROBJ occurred? "Missing: Our son Han, brown hair, hazel eyes, now age 10, last seen stardate, etc. If seen, contact Alderaan HQ, Jedi Auxiliary."

Finally, there are always--and most validly, by any scholar's terms--associations and analogies to be made with Lucas' own films. I did this in "The Hero's Hero", but that was of necessity incomplete since it was written in the period between TESB and ROTJ. After JEDI, though, I noticed one recurring image in some of Lucas' films, specifically AMERICAN GRAFFITI, RAIDERS and ANH/ROTJ. See, at the end of each of them there is an explosion/fire after which (at varying time intervals) the romantic lead couple is found clasped in one another's arms. I include ANH, because after the Death Star blows, back on the Yavin moon, Leia throws herself into Solo's arms--an interesting foreshadowing of JEDI.

In THX-1138, Robert Duvall's character is seen at work, constructing a metal-man, the face of which looks a bit like Threepio.

There's "Willie, you look like a princess." (Notice Indy only says she looks like a princess.) There's also "Chewie, take the Professor in the back..." in TESB. Which makes me think of the three manifestations of Indiana Jones--adventurer, man about town, and professor.

Finally, my favorite reference between films is from INDIANA JONES to the color of Luke's lightsaber. (Somebody mentioned the color controversy last time. Not to raise it again, but this may contribute to ideas.) In the plane going from China to India, the pilots let out all the fuel. When Indy comes to the cockpit, we watch the signal light change from green to red. As if this isn't enough, there's a label above the light which reads something like, "When Red on, Fuel is Empty." Maybe Luke's green lightsaber is simply indicative of the fact that he's fully powered, a statement of quantity, not quality. And is Vader's red because he's running out of energy? This is even supported by the "Your powers are weak, old man" line, when Kenobi's saber is blue-white and not red; Obi-Wan has plenty of controlled/committed power to bring to the conflict and boost him to a higher plane. Makes for interesting questions about that saber that Luke's father left for his son which is blue-white and which both Luke and Han have used. Hmmm.

Oh, and I just thought of one more analogy. In STAR TREK, one of Gene Roddenberry's main themes was "man as god." What is man when man becomes creator? It was dealt with at various times, with Nomad, with V'ger(!), and especially in the second pilot, "Where No Man Has Gone Before," in which Gary Mitchell is a human given esper powers which

are the equivalent of omniscience, omnipresence, omnipotence. But what I really want to notice is Nomad and V'ger. They were our creations, mechanical and motiveless except by our say so. Through accident, each became self-aware and sentient (feeling) as well as sapient (knowing).

This is in response to Bev Clark's interesting discussion of artificial intelligence. George Lucas has droids which exhibit all the emotional responses we observe in humans. He has a culture that travels at lightspeed, that has had a "clone" war, that can keep a man alive in Vader's state, that can construct Luke's hand, that can make a light-saber, no matter who uses it. I suggest it's not "Can we make machines with human-type responses, which include the ability to learn from experience?" It is rather, "They have done so," in GL's universe.

The droids are not just machines. They are feeling beings, cognizant of their own importance as well as their own danger. And they have been constructed by men--at least Threepio was. It's an interesting byproduct of the Lando books to learn that most droids are constructed in the image of their makers. Sound familiar?

Another interesting byproduct is the small droid who travels with Lando and who is discovered at the end of the three books to be the "child" of a superior race which sought to bring change in their staid existence. They sent him out to learn and came on the run when his learning brought him near to destruction. He rejuvenated them. How droids are treated by humans does count--at least as much as anything else in the saga.

Of course, we're talking about the nature of gods here. We humans, with a reasonable amount of education, can see the capriciousness of the Greek gods, the stern aspect of the Judeo-Christian god, the multi-facted Hindu gods. But all of them are to a certain extent anthropomorphic versions of what we want our creator to be. We want him/her/it to have been or be merciful enough to have reasons for our creation and existence, even if we can't understand what they might be. Look at Job's story. He didn't know why his life fell apart. He just lived his life. Look at the cries against hunger and deprivation in the world when, according to Christians, God is a just god. It doesn't compute. We don't know why that Judeo-Christian god breathed life into clay (I'll admit this is the mythos I know best) or what made the fruit of one particular tree the root of our fall from grace, but we sure know what the results were. We're sentient and sapient. That's the fact, Jack.

Frankly, if you're going to create mobile computers, you'd better include in your programming the ability to learn from mistakes, intelligence by my definition, or else your very expensive creation is gonna get blown away by something that just missed him the first time and he wasn't smart enough to duck the second time it came around.

I have noted one interesting thing in GL's Indy series, at least. Man can die from greed and fear because each makes him stupid. I think that applies here.

On to the ideas of other people--much more important than mine, which is why I come to them last.

Marcia Brin agreed with Mickey Malkin! Wow! Breath of fresh air and a very reasonable and reasoned discussion, especially of the difference between what a character does and what he/she is.

Pat Easley: The Lucas bio of Han is most cogently found in SKYWALKING by Dale Pollock. It's also been in bits and pieces in magazines and news-

paper articles.

Marlene Karkoska: Aside from anything else in your disagreement with Brin, I found one sentence fascinating. "No one who is involved with a crime lord is a good or nice person." This is a little extreme, no? There are plenty of good and nice people who get caught up in the clutches of crime lords. Look at Threepio and Artoo and Lando and Leia. Each of them was in Jabba's palace. They are good and nice for the most part. What if someone with a great good cause, like Luke Skywalker, had dropped a large economy size thermal detonator on Jabba's palace before Luke got there? Hmmm?

Also, on incest and Marcia's analysis of the film. This is an interesting idea and tied irretrievably, I'm afraid, to the question of when Luke tells Leia of their relationship and then when Leia tells Han the same information. See, Luke knows from the Dagobah sequence that he's Leia's brother and therefore simply doesn't have "those" kind of feelings for his sister; he just likes having a sister. (Along with Daddy, he's building quite a family.) But there he is hugging her and jumping up on the scooter behind her and jumping in between her and Han (when they've just been greeting each other with a kiss) in the Ewok village. You see, instead of him rushing off and telling Leia and Han, "Hey, I've got a sister and you're it!" and wanting to be chummy and neat with her, he holds it to himself--which allows for misunderstanding both on Han's part and on the viewer's part, which is what Marcia was talking about. It looks like Luke doesn't want to make her his sister and holds off on the announcement for as long as possible.

Mickey Malkin: Why can't angels dance on the blade of a lightsaber? It's light. They're light. The blade of a lightsaber just might be angels! (With a nod of thanks to a friend for the image.)

Sandi Jones: Loved the report of your son's comment, both for the content and the proof that he's thinking about the meaning of the films. I, too, had noticed the color switchover from red and green blaster beams on ships and green and red saber beams. I'm still thinking about it. It does, of course, somewhat knock out my empty full theory, but I'll keep plugging.

Ronda Henderson: I love your image of the Fal con sounding like Kate Hepburn. It's perfect.

Finally, I'm a tad disappointed in Jeanine's article this time. Maybe limiting it to the one item, the lightsaber, didn't allow her enough time to get her teeth into it. The most confusing thing is, even more than in the first article, the line between Lucas reality and fan invention is blurred to the point I have to remind myself that the fans have made the saber everything from a pocket knife to an instrument of psychic focus. We haven't seen those things in the film. C'mon, Jeanine. I know you can do it!

Tim, does your T'Poww have a mate, S'Cat?

This is the longest I think I've ever written. It's also the most disjointed. It's also close to the latest I've written. I think you might start a contest, Cheree, for lateness. I've never won anything before in my life. Maybe I could start there. ((Ed: We have Mary Urhausen's Under-the-Wire Award now, but I don't want to encourage too much lateness! There are too many scragglers now as it is!))

Oh, I knew I was gonna forget. Well, here, I, too, have heard the "Father, save him, Father," that Marcia Brin quotes as well as Vader's "Han". I went to a dinky dollar-a-show theater on Long Island, with excellent sound, though, just to confirm

it. I offer interesting corollary. On the dialogue recording "The Story of Return of the Jedi", they play games with time, especially in that last three-way battle sequence. Instead of jumping from one to the other of the three locations, they first deal with Endor, then with the space battle and then with the inner Death Star, ending with the explosion. In the same spot on the record which Marcia pinpoints in the film, there is a moment of dead silence--no music, no echo chamber, nothing else--in which Han can clearly be heard shouting, "Luke!" That's why I'm pulling out my hair trying to figure out how come Luke and Han and Leia are all so closely related. (By my upbringing, I'm not too cool on incest.) Well, do with it as you will.

REAL-LIFE POWER PLAYS

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November 3, 1985

Hi, everyone! Happy holidays, et al: Solstice, Hannukah, Christmas, Saturnalia... Before I get into meatier subjects, I'd like to add to the Jedi Songs list I started in last issue: "Beyond the End", by Jimmy Buffet, off his new album, LAST MANGO IN PARIS (yes, that's Mango, not Tango; Buffet has an, er, odd sense of humor); also the traditional Shaker hymn, "'Tis a Gift to be Simple"; and two filks from the LA Filkharmonics tape, IN SPACE NO ONE CAN HEAR YOU SING, "Dark the Times" and "The Master" (the latter is a brilliant Anakin-turns-Dark-Side song to serve as a reminder of how easy it is to rationalize such things).

A quickie to Sandi Jones: I believe Luke's inability to see out that trooper's helmet was a blooper that got included in the final edit. I think this point was made in an early "Making of..." special. Anyone else remember?

And to Jenni Hennig: Luke's green lightsaber in ROTJ can also be taken as a signifier of a Teacher. Also, you asked why there had to be nasty monsters in the Ewok show (others have asked the same question of SW in general). I think your daughter's reaction answers your question: you said she was scared, but came back for more. No matter adult dislikes for such things, that seems to be the pattern; kids love those monsters. A local columnist here once pointed out the contradiction in adult talk about how terrible such monsters were for kids when many of those same adults chatter on about the fond memories they have of being scared out of their wits when small themselves. Bruno Bettelheim would say that all those monsters are good for kids because the young ones pretty black and white beings, wanting clear symbols of good and bad. Why? Because, according to Bettelheim, those monsters represent what a child sees in herself as bad/nasty/undesireable/truly ugly and horrible, and as such their total defeat at the hands of the hero (the good in the child) is absolutely necessary if the child is to grow up believing that she can in-

deed conquer undesirable behavior in herself. I've always felt that this is one area in which Lucas has shown a sharp eye: adults may wish for less blatant images of evil in the SW saga, but the kids understand what is being represented and respond wholeheartedly to the idea of totally defeating the bad guys. In the Empire and the Alliance, Lucas isn't representing actual politics, but rather the psychological world of the child.

To longer subjects: Lin Ward and Pat Easley both mention Palpatine's taunting of Luke and cite it as a measure of the Emperor's mistakes/senility/general idiocy. I would like to suggest the possibility that such an open challenge to Skywalker was not only natural behavior for one in the Emperor's position, but that it also was necessary from a temptation standpoint.

First, I will cite personal experience in support of the idea that such behavior is to be expected from such a manipulator as Palpatine. I have had the unfortunate luck to be able to watch such as he (on a lesser scale) at work; five years ago my art group hired two young men who turned out to be people who thrived on the kind of personal power that allowed them to openly taunt their fellow workers with insults, challenges to integrity, and eventually dares to join them in illegal activity, and to get away with it to the extent that those same fellow workers did cooperate in whatever activity these two suggested. In fact, the worst behavior did not begin until after this power was proven through such open behavior. Because they had their fellows so terrified, or because they had "proven" to their fellows that they were no better than these two because of already established complicity in such open taunting, these two were able to enlist others in their thefts of company materials. And, save for one individual, were able to insure silence when they left an eviscerated rat on the windshield of someone they thought might turn them in.

Because the intimidated artists were afraid, or because, as Vader says, "It is too late for me", those of us who tried to stop all this trouble had nothing to give to security until the rat episode. No one would talk. And believe me, up through the rat episode, no one ever "turned to the light side" because they were taunted. I bring this episode up because it is a simple, down-to-earth example of nastiness, of the confidence of such types, and not some obscure political or historical reference. Such behavior is not necessarily stupid or senile, but more often is a proof of the nasty person's power, or what he or she perceives of as a "right" to intimidate, a la The Law of the Jungle.

Second, many belief systems argue that to truly be evil, to truly embrace the Dark Side, one must do it openly, fully aware of the fact that stomping on Granny, Mom or Dad, lover or best friend, may very well be necessary to accomplish one's ends. To truly be on the Emperor's side, Luke must be able to acknowledge exactly what he is doing and embrace it anyway. He must be able to turn to Palpatine, who is coming down the stairs cackling, and laugh with him; he must knowingly, willingly, coolly make that final thrust that kills Vader and puts Luke at Palpatine's side. Being tricked into it is no good, no insurance for the Emperor that, for example, Dan'l Webster might not come along and re-trick the Devil out of his due. Palpatine's openness is quite reasonable; the Emperor has already made it clear that Vader should care less about Luke's relationship to him, and I wouldn't be at all surprised if

it turned out that rejecting Luke and Leia's mother was one of the requirements for Anakin so many years ago. From Vader's comments to Luke on the gantry, one can believe that Vader is aware of what he could be, of the claim that Anakin may still live within him, but that he has rejected that possibility knowingly, that he agrees with Kenobi that Anakin is dead. (I have always liked the delicate parallelism in that scene when Vader says, "Obi-Wan once thought as you do," leaving Luke to echo Kenobi's mind-set by agreeing that his father is truly dead then. People damn Kenobi for "lying" to Luke, but it's entirely possible that Anakin first set up that mind-set and that Kenobi is actually honoring Anakin's memory by continuing the thought.)

In summary, Palpatine's behavior might look funny to those not in the midst of the emotion, or in the actual tempting circumstances, to hindsight or to logic; but such behavior can be considered normal, and even quite successful in the real process of irrational life.

Tim Blaes (thanks for the Halloween card, Tim!) asks where the rest of the Jedi were if their post-corporeal existence is not our familiar kind of death. A good point, one that leads to discussions of what kind of post-corporeal existences there might be. From our point of view, it certainly would be nice if all the slain Jedi could get involved with the problem of Palpatine and Vader, but it's entirely possible that the next existence is so different, so removed that such interference is not possible save for those very few intimately involved with the trouble, namely Kenobi and Yoda. Remember, all Kenobi can do anyway is suggest behavior, to serve as a reminder or well of information; he does not fire the computer on Luke's x-wing; he doesn't fly Luke to Dagobah; and he cannot save Luke from death under Bespin. Maybe Ben and Yoda are tied to the corporeal existence until they clean up their messes.

Carolyn Gollledge asks about the change in Luke's attitude toward Vader between TESB and ROTJ. I suspect that in TESB, Luke was reacting to Darth Vader, and that after the shared mental touching, and after his reflection on the situation, that he was reacting to the glimmer of Anakin he felt ("There is good in him; I can feel it" said to Leia). In TESB, it is Lord Vader of the Sith he talks to ("I'll never join you!"), whereas in ROTJ, he is talking to his father, to the man Kenobi calls Anakin. People have commented on the mind games Yoda and Obi-Wan play with Luke, but it is Luke who deals an equally fine hand with Anakin, constantly talking to the elder Skywalker, not to Darth Vader, no matter the looming creature facing him in JEDI. Always, he is calling to Anakin, speaking to Anakin, cajoling Anakin, calling him Father no matter how much Darth Vader protests Anakin's non-existence, no matter how much Vader--or Vader's boss--threatens Luke.

As for why Yoda says, "Now things are worse," I suspect that Yoda has long considered Anakin-in-Vader the only real hope for defeating the Emperor and that Yoda is afraid that Luke will become as emotionally involved with his father as Obi-Wan did with his good friend and blow the deal as Kenobi did. In JEDI, Yoda did not think it good that Luke knew about Anakin when he did; such a reason would explain that stance. (Yoda can certainly be wrong about all this, but his stance is not unreasonable. I learned, and somewhat accepted, some hard truths about my mother in my teens, but my brother was not ready for them at that time and was thirty before

he could come to terms with the problems.)

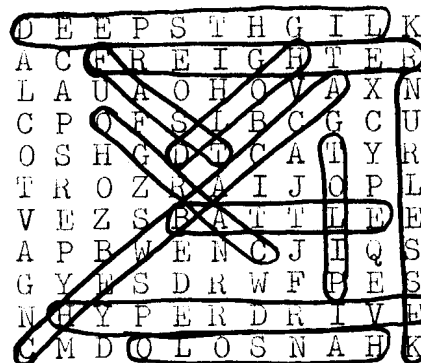
I think that's it, Cheree. I'm enclosing an article from this month's PSYCHOLOGY TODAY that people might find interesting. I was intrigued that, in the doctor's conclusions of why their "forceful" therapy worked, they did not consider the possibility that the SW example presented a philosophy different to the common one of "success at any cost, and with as intense action as necessary for that success", and that by switching from their normal high-stress philosophy to one of "letting go", their patients found the success that had eluded them up until then.

One last note: Here's another quote from J. Campbell to add to the rest. From PUBLISHER'S WEEKLY, August 23, 1985, in an interview with Joseph Campbell, mostly discussing his book, THE WAY OF THE ANIMAL POWERS:

"The problem today, Campbell argues, is that most of our myths are out of date. 'Myths do not export very well, either through time or through space,' he says. 'They grow up in a certain environment, and now these circles have collided and fallen apart. A myth has to work the way a picture works: either you say, "Aha!" or somebody has to explain it to you. And if it has to be explained to you, it's not working.' What the world needs, he says, is 'a modern, planetary myth, not one of this group or that group.' In Joyce, Campbell says, 'You've got the modern mythographer; he's affirmative of man even where he stinks--and he does, by God.'

"The modern myth, Campbell says, 'Has to do with machines, air shots, the size of the universe, it's got to deal with what we're living with.' That's one reason Campbell found himself enamored of George Lucas' STAR WARS, which Lucas says was inspired by Campbell's THE HERO WITH A THOUSAND FACES. 'STAR WARS deals with the essential problem,' Campbell says. 'Is the machine going to control humanity, or is the machine going to serve humanity? Darth Vader is a man taken over by a machine, he becomes a machine, and the state itself is a machine. There is no humanity in the state. What runs the world is economics and politics, and they have nothing to do with the spiritual life. So we are left with this void. It's the job of the artist to create these new myths. Myths came from the artist.'"

SOLUTION



Lisa Thomas
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October 30, 1985

Hello all! I've really done it this time! I've waited so long to LoC SE#9 that now I don't have time to comment on everything that I'd like. Anyhow, here goes.

Tim Blaes: You wanted comments, I've got comments. I was disappointed with the first episode of Spielberg's AMAZING STORIES (the ending in particular), but it seems to be getting better each week (I loved the "Mummy, Daddy" episode!). As for the revival of THE TWILIGHT ZONE, I think Rod Serling would turn over in his grave if he could see what they've done to the series. I've only seen 2 or 3 stories that even come close to being of TZ quality (did you notice the girl's resemblance in "Dreams for Sale" to Kirstie Alley?). Too bad the new shows can't be as good or better as the old as is the case with ALFRED HITCHCOCK PRESENTS.

Anyhow, I think your "attack cat", T'Poww, is adorable! Does she always look so menacing?

We do disagree on EXPLORERS. I thought it was terrible! I had to "force" myself to watch it. I agree that BACK TO THE FUTURE was the summer's best, though.

Sally Syrjala: One small note on the word "force." It is the French word for "strength", which I find appropriate when applied to its meaning in the SW saga.

Susan Henderson: What about those of us who think "Imperial intelligence" is a contradiction in terms, but still fulfill the other requirements for "The Cult of the True Imperial"?

Marcia Brin: "I ran shrieking to my tapes...", but I did hear something. I heard LUKE cry out, "Father!" in the scene you described. I heard Darth Vader grunt when, according to you, he should've said, "Han." I heard static when I should've heard, "Save him, Father!" Since, "there are always possibilities", I got in touch with a friend in California who got in touch with a friend of hers who happens to be one of the men who worked on dialogue/sound for ROTJ, and he insists you are hearing things. I think he would know.

Mary Urhausen: Looks like I could give you some competition with getting in the last letter this time!

Jeanine Hennig: I've really enjoyed your "Private Life of a Jedi" series, and I hope to see more on it in the next issue. (And I want a lightsaber, too!)

Maggie Nowakowska: How about Darth Vader's #1 Billboard Hit, "Here Comes the Reign Again"?

Ronda Henderson: Skywalker--"Like a Virgin"? I loved it even though Jeanine H. has shown us in her stories what Luke is really like!

Well, I WILL NOT wait this long to write my LoC next time (famous last words!). As for now, I've got to go chase the mailman around the block because I think he just went by. Then, I'm off to pick up my "Ewok Exterminator" t-shirt that I ordered to be made. Hope they did it right!

Until next time--Beware the Dark Side!

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October 29, 1985

In SE#8 I was "guilty"--this time I'm mortified! I want your readers to know that my letter in SE#8 was just that, a private note, not a formal LoC. When you asked if you could print my comments on WITNESS and the special trilogy showing, as well as DUNE, I said okay, but please tone down my gush about WITNESS. (I couldn't actually remember what I had written; I hadn't kept a copy because I was renewing my subscription or some such thing.) And then you printed the whole gushy thing! I was too embarrassed to even complain in #9, especially since I basically agree with Jean Stevenson's letter in #8, where she says that SE is not the correct forum for letters and articles about the actors. (Of course, I love that kind of thing, and read it avidly, but it does belong in ROGUE'S GALLERY or ON THE MARK. As a subscriber and contributor to both, I think I can make that observation.) And since I do think that, you can see why I was disturbed when you printed my slush about WITNESS. But since your readers kindly ignored my lack of discretion, and even added some kind comments about WITNESS, you're forgiven. (Ashes, Cheree? Ashes?! I had in mind something a little more...ah--let's go on to other things.) ((Ed: Fifty lashes with a wet bantha for me. I truly hadn't meant to embarrass you, but just wanted to share your enthusiastic comments with the others. I do sincerely apologize.))

Though I didn't get to the special trilogy showing in Chicago last spring, I did see it on the University of Wisconsin-Madison campus in September. The audience was college age, of course (I was the only older person that I noticed in the entire crowd of 300 to 400), and not what I'd call hardcore SW fans (no costumes, T-shirts or other obvious identification). They were receptive but not overly demonstrative: they clapped at the opening crawls and closing credits of all three films, cheered when something blew up, laughed at all of Han's good lines, booed and hissed--and some clapped--at Darth and the Emperor; someone called out "Liar!" at Obi-Wan in ANH, and we all groaned at his "from a certain point of view", but no reading the crawls or reciting dialogue out loud, for which I was very grateful. The prints were surprisingly good, although the projection was darker than it should have been, and the sound was barely acceptable. The films were shown in a lecture hall, with a pull down screen and hard auditorium seats; I brought my cushion, but few others did. There was some attrition, but most people stayed until the very end, at 1:30 a.m.

Despite the late hour, I was so glad I went. That's the way to see the trilogy, together one after the other, to really appreciate George Lucas' vision. While I'm not a big fan of ROTJ (the story is acceptable, but too many "monsters" and spfx), it does hold up and complements ANH and TESB quite nicely. So, please, everyone--if you get the chance, see all three films together at least once; I think you'll really appreciate them all over again.

I also want to compliment Marlene Karkoska on her LoC in SE#9. She wrote something that's needed saying for a long time: that the major complaints about Luke's actions in ROTJ were voiced by disappointed Hanatics. I defy anyone to love Han more than I do, but I have never, ever considered him to

be the Other, or a Force-user, or a Jedi in hiding, or some other such romantic thing. As many others have said, over and over again, Han is the sidekick, Luke's best friend, the "common man", the comic relief (especially in ROTJ), etc., etc., but he is not the focal point, or the hero. SW is, after all (in the middle trilogy, at least), the "Adventures of Luke Skywalker". That won't ever change and I hate to repeat it again. It just seems to me that extreme Ford fans couldn't accept him as a supporting actor after the success of his portrayal as Indiana Jones in RAIDERS, so they had to tear down Luke so Han (and Ford) could be the hero in ROTJ, too. It doesn't make any sense to me, and it certainly isn't a compliment to Ford's acting talents to confuse the two characters that way, consciously or otherwise. (I never even thought about Han while watching RLA, not once.)

And then along came IJATTOD. Who were the most vocal fan critics of that "racist, sexist, gross, dumb, loud, etc." movie? Why, the hurt, angry Luke fans, who took revenge on TOD, to strike back at the Hanatics who had been silly and unwise to unjustly (in my opinion) misjudge and twist Luke's actions in TESB and ROTJ. "You say those awful things about Luke? Just see what I say about TOD!" I don't think anyone planned it that way, or consciously realized what was happening. It's only natural if someone attacks a character you dearly love, you're going to try to protect him, and get back at his critics. Especially if the original criticism didn't make any sense in the first place.

So, c'mon, people. Let's lighten up on Luke; he's young, he made a few slight mistakes, but he came through in the end. And Han "got" the princess; and what a prize she is. (I was furious after TESB; the hero gets the princess, not some loud-mouthed space jockey!) One of the reasons I love SW so much is that events never turn out quite the way I expected them to, and yet it's exactly right.

Thanks, Cheree, for the photos from MediaWest and the newspaper account. How come a paper in Alaska can write about MWC, but the Lansing State Journal can't? A well-written, fair article, too. ((Ed: Linda Billington, the author of the Alaskan article, is a fan and was in attendance at MediaWest just for the fun of it. In fact, she was one of my roomies. She told me that she hadn't planned to write an article, but talked so much about it when she got back to Anchorage that her editor suggested that she write it for her column.))

Oh, one quick tidbit. Saw an article in the LOS ANGELES TIMES several weeks ago about why ROTJ hadn't yet been produced on NPR. Although NPR hasn't had the money, they won't agree to give up some rights to American Public Radio, which was willing to finance it, if NPR would agree to co-release the tapes of the 3 programs, so both could share in the proceeds. Since SW and TESB had the highest listener response of any entertainment programs NPR has ever produced (APR has the rights to "Prairie Home Companion"), I'd say NPR's attitude toward APR was a case of "dog in the manger." Tom Voegli of Minnesota public radio who actually did the work was quoted as saying he'd like to complete the trilogy, but thought its time had passed. It's all too sad.

Sandra H. Necchi
4835 Cedar Avenue
Philadelphia, PA 19143

October 29, 1985

A research trip to Central America and various school assignments have kept me from the pages of SE, so I naturally have TONS to say. But, for Cheree's sake, I'll cut my original draft of this at least in half. That may not mean much, though.

Jeannie Webster: Your letters are making me a little crazy because you and I are talking on two completely different planes of analysis. You are talking about TOD's internal story. I am looking outside it--at the assumptions and myths imbedded in the script. There's a whole body of academic literature on analysis of popular culture (I recommend THE JOURNAL OF POPULAR CULTURE) where things like MASH, STAR TREK, STAR WARS, RAMBO, etc., are analyzed (and not necessarily to ridiculous heights) for the socio-political assumptions imbedded in them. Whoever said that racism is portrayed inside TOD's story? Where do you and Mary Urhausen see that? No one in the story is racist. Indy isn't. Racism/colonialism is not even an issue in the script. I am talking about the use of racial stereotypes. Jean Stevenson saw the same thing in ROMANCING THE STONE, and she was quite right. No kidding, the Thuggees were real and did nasty things! So what! TOD is just another entry into the old genre belonging to Kipling's "white man's burden" theme. Just plop yourself down any Saturday afternoon and watch some old movies like THE NAKED JUNGLE or old Tarzan films or films where stars like Bob Hope and Abbott and Costello go "down south of the border". A lot of those films are wonderful entertainment. So is TOD for some people (I myself do not enjoy watching sustained human torture for audience manipulation, nor the use of children for the same reason.) The most important assumption behind TOD is that places like India are where you will find barbarism and savagery, in contrast to the "civilized" West. I am not so naive as to believe this is conscious--political and cultural myths are so deeply imbedded as to be almost innate. And when did I say that racism did not exist in the past? Again, you and I are simply on two very different levels. Did I not use the phrase awareness of racism? (I do not use the word "racism" here in the narrow sense the public does, but in its broader social meaning as cultural chauvinism.) I meant there's nothing new about being aware of racism, because some people were arguing that, since TOD takes place in the '30's, racism need not be an issue (a completely ahistorical argument). ROMANCING THE STONE is a terrific film. But I object to having fun at the expense of perpetual racial and cultural stereotypes. The films of the past are less offensive because mainstream awareness of these issues did not yet exist. Of course, I am assuming mainstream awareness has existed since then, and I think I may be wrong here. The struggles of the late 50's and 60's succeeded only in giving the mainstream public a narrow awareness of superficial civil rights issues. It did not succeed in broadening public consciousness about the cultural assumptions of an imperialist culture. Tim Blaes' response to Jean's criticisms of RtS illustrate this point pretty well. No, Tim, there are not "plenty" of dictators and drug smugglers in Third World countries--they are in the extreme minority. You can go to one and never meet any such

people. Of course, our duplicitous press gives you the opposite impression. For Tim, all Colombia means is coffee and "tourist traps"--not a reality all its own. I reject the notion that it's only possible to have fun by perpetrating narrow, negative stereotypes. Try to look at how American culture is portrayed on the screen, big and small. It is portrayed with far more variety and recognition of its complexity while still being entertaining. Look at all those old films with blacks as comedy relief or cowards. Audiences back then had fun, too. And just because you object to the assumptions behind a film, it doesn't necessarily mean you hate or even dislike it. It just makes it difficult to watch. What I end up doing--if the film is good enough--is doing my best to park my conscience at the door. All this reminds me of an interview I recently read with a director filming a spy comedy in West Germany. He wanted to shoot scenes of the Berlin Wall and parts of East Germany but they did not fit his stereotype of them. The western side of the wall is filled with some of the world's loveliest graffiti, but he wanted a black, blank, imposing wall. And East Germany just looked too lively to him. So, rather than shooting the reality--he went elsewhere. A stereotype that perpetuates such bigotries is not one worth "having fun" with, especially when it's not necessary.

Re the "I know" line. I think what bothers me most about it is fan reaction to it. I do not like the double standard that rationalizes away Han's reticence for admitting his love and yet condemns Leia for the same weakness. That scene was a triumph for Leia, yet she gets no credit for it.

Elsie Bartok seems to assume that Luke and Leia are under Han's command. "Your strike team" means those troops of obviously lower rank. Luke is simply not a part of the Alliance's military structure. As a matter of fact, the Alliance has an extremely loose military structure. Bartok likens SW's military arrangements to "ours." By that I assume she means current American, since I can think of plenty of military structures outside the U.S. and in the U.S.'s own past--recent and long ago--that do not conform to today's more uniform structure. Yet even today's current American military practice is not that exact. And there is extremely little evidence to assume that the Alliance behaves as current American military practice dictates. It's the Imperial military that exhibits the cohesive, disciplined form of current American military practice. The Alliance simply does not act like a disciplined regular unit. Han may be a general and Luke may be a commander but they do not act like typical professional soldiers, even though Han may have been trained as such years ago. Which is as it should be. This is not a professional regular army. The criticism that the Alliance has too many generals does not take this into account. Rebel forces often hand out high ranks a dime a dozen. It's due to a combination of inexperience and/or over-enthusiasm and idealistic commitment that leads to zealous praise and rewards of valor. I know that the top Alliance leaders may be former Republican military people, but they do not lead or behave that way. And they are in the minority. There is more of the rag-tag, inexperienced element, like Luke (who is by no means military material).

When did Han tell Chewie to fly the Falcon in ROTJ??? I remember him saying something like "Take it easy, Chewie." That's telling him how to fly the ship?

I have no doubt that there will be war crimes

trials a la Nuremberg, but I must look askance at such a prospect. It has been extremely rare (and those instances would surprise you) that such trials have not been overtaken by extreme dogmatism and double standards. There is a bit of controversy among historians about the Nuremberg trials. The greatest conclusion to come out of them was the so-called "Nuremberg Obligation", which calls upon soldiers and officers to disobey orders they deem unethical, yet the Allies overlooked their own punishment of their own people who disobeyed profoundly immoral orders. (I recommend historian Russell Weigley's work on this subject.)

War crimes trials often deteriorate into just a way the winners get back at the losers. Allied atrocities went unpunished. And they also conveniently overlooked and protected war criminals found to be useful, like General Ishii Shiro of the Japanese army, whose execution Soviets and the French demanded--in vain, as it turned out. The British and Americans wanted him around. His crimes? You may call him the Mengele of Japan--responsible for over a thousand deaths of POWs and conquered civilians of the Japanese empire through his biological and chemical experiments. I will never believe in the lily-white image of the Alliance. No side in any war--I don't care who it's been--has ever gone to war without committing atrocities. You can't carry on a war in "civilized" fashion because war isn't "civilized." I don't see why the Alliance should be any different, unless they're a different stock of human being.

Lin Ward: Good letter in SE#9. Your speculation on Leia's political position was quite welcomed. Yes, I do think that Leia was a civilian leader of one group because in a rebellion that spans a galaxy, fighters should not (and cannot) be concentrated in one area. Successful rebellions have a well-coordinated political and military wing, but there is always conflict between the two. So, I begin to wonder if this might have been a cause of Leia's demotion (assuming she was, of course -I think she was). If a struggle occurred between the two off-screen, and Leia's demotion represents the ascendancy of the military wing, this has definite bearing on the character and direction of the new leadership. Correction, Lin: positive feelings about religion have not been eradicated in the Soviet Union. Quite the contrary. Not that indifference to it doesn't exist, but no one has ever been able to eradicate such a crucial part of Russian culture. (Indeed, often it happens that the more repression there is, the more religion thrives.)

Marlene Karkoska: I agree completely with your analysis of why some fans have felt it necessary to condemn Luke and make Han out to be something he's not, but you know that already since I urged you long ago to include your analysis in a LoC. But you should expect hostility to be directed your way. You were far too close to the mark, and that always hurts. As to the reasons for the Clone Wars, I tend to think of such things in economic terms, since that's always such a crucial cause of war. (I know how popular the old cliché is that "wars have been started for less." But it's not grounded in historical fact.) Perhaps the use of clones in mass production threatened employment and industries that could not acquire use of them. Perhaps smaller industries subsidized by poor governments would be threatened by competition of clone-based industries. Along with this came, of course, bigotry against the clones. The introduction of a cheap, controlled labor source would have enormous impact on econo-

mies, institutions, public and personal behavior.

Marcia Brin equates the droids with Chewie as "minorities." But the humans in the saga treat Chewie with far more consideration and attention. He is taken more seriously. He is not looked upon as a servant.

Carole Regine: Yes, some worlds will remain pro-Imperial. It is inevitable. No war of liberation that was victorious ever made everyone happy with the results. There were plenty of pro-royalists after the American revolution, many of whom fled to Canada and carried on a counter-revolution there. Those opposed to the break from Britain who stayed on in the former colonies were not treated very kindly either. Which brings up an inevitable prospect, because it has always happened, without fail. (To varying degrees, of course.) Revenge. There is always a euphoric period right after a victorious rebellion where people in general go crazy, celebrate, take the law into their own hands (since there is no law), create harmless-to-very-harmful havoc, and start going after those who sided with the defeated.

Pat Easley: Don't worry about not seeing that mythical "thank you" from Luke to Han. If you're pre-disposed to see such things (like Han saying, "Save him, Father"), you will. Don't scratch your head too much, or strain your eyes. You're not alone.

Susan Henderson brings up Vader's politics. I'm quite curious about that, too. A shameless plug: a piece I have in Susan's zine, SITH YEARBOOK, is sort of a prelude to other stories that deals with this issue. I tend to think that Vader's politics were quite progressive and enlightened, but that his passion was corrupted by the Emperor. In this I think that being a Force-user was a weakness for him. Palpatine's Force superiority was a weapon against his budding political power. He was probably anti-Republican, clearly seeing that the sys-

tem had to go. Instead, Palpatine was able to manipulate him and just set up a more overtly undemocratic form of the Republic--which may or may not have been worse than its predecessor. Like you, I'm not convinced. I'm not an idealist when it comes to governments of whatever sort, though I am in many other areas.

Finally, I get to the person who really has me bewildered. Barbara Izzo: I have "taken to task" Han fans on the basis of a few viewings of TESB??? It's my turn to say, "HUH?" I have "taken to task" certain fans whose zeal has made them twist ROTJ into some sort of proof that Luke is evil and that Han is the real "hidden god" (whatever that means). What makes you think that my opinions on that have changed? TESB was never the major focus of discussion. I marvel at how you, Marcia and Elsie think you speak for all Han fans. And if Barbara had really understood my LoCs, she would know that between Han and Luke, I started out far more interested in Han than Luke because of TESB. (Actually, I've developed into more of the kind of fan Liz Sharpe is--a "SWARS" fan. I consider fans like Lorenstein, Hennig and Karkoska to be far more interested in Luke than I am.) I was stupid enough to let the zealotry of some fans color my attitude toward Han, and that's all I was talking about in my last LoC--the fact that with my latest viewings of TESB, I was able to put the character into better perspective. If Barbara can't recognize it when a person sincerely retracts a position (perhaps she never makes an error), then what can I say? Her words brimmed with animosity so I can only assume that I've really made her angry in past issues for her to react so snidely. But it comes with the deal when you take the risk of going out on a limb and shooting your mouth off in opposition. But, anyway, it will be nice to see such pettiness gone from the pages of SE. As Jeanine Hennig put it (and she does it so well): Grow up.



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PERCEPTIONS. A zine dedicated to Harrison Ford. Anderson, Cargill, Gollledge, Syrjala, Mason, Nowakowska, Wortham, Webster. Artists: Fint, Sanson, Cargill, Simon. SASE for info. De-Van Press, 1108 Pepper Drive, Madisonville, KY 42431.

ROGUE'S GALLERY. Ford fans--put more scoundrels in your life! RG is a news digest devoted to Harrison Ford's movies and activities, past, present and future. Printed quarterly. In its fourth year of printing. \$15.00 (\$25.00 foreign airmail) to Joann Emerson, Route #1, Cushing, WI 54006.

SCOUNDREL--A letterzine devoted to the SW saga. Features: Question Forum, Articles, Essays, Reviews, LoC's, Zine Listings and a Classified Section, plus a Consumer Corner. Published quarterly. \$8.00/4 issues; \$2.00 per issue. Checks payable to Joan Shumsky, 24 Meehan Ave., Raritan, NJ 08869.

SHADOW DANCE--Media zine devoted to those lovable scoundrels. #1 -- \$7.50. Fiction by Callahan, Smithline. Poetry by Hunter, Baker. Art by Wells, Davenport. SASE for more info. #2 in the planning stages. Black Unicorn Press, K. L. Smithline, 5001 - 14th Ave., Brooklyn, NY 11219.

SHOOTING STAR #1. The Original Mark Hamill zine. "Roommates" by Kim Gianna. Luke's parentage is the type laughed at in "B" movies, as he soon finds out! "Hamillquest" by Mary Soderstrom. Elfquest was never like this! Art by Davenport, Burnside, McPherson, Jenni. Cover by J. R. Dunster. \$6.00 FC. Galactic Winds Press, Jeanine Hennig, PO Box 166362, Irving, TX 75016.

SITH YEARBOOK -- An Imperial-oriented zine in the tradition of Imperial Entanglements. Writers include Bonder, Habel, Hines-Stroede, Necchi, Tennyson/Stevens, Wilson. Art by Bonder, Contessa, Habel, Hummel, Rosenthal, Stasulis, Van Riper, Griffith, Bernie! and bes shahar. Price \$7.00 plus \$2.40 for 1st class postage. Susan W. Henderson, 40 Westminster Ave., Portland ME 04103. Some same sex relationships (yes, Piett and Serzho are back, better than ever).

SOUTHERN KNIGHTS #1 is still available in limited quantity. This zine is all SW. Contents include: "Command Performance" by Liz Sharpe, "Reawakening" by Carolyn Gollledge, and much more by L. A. Carr, Susan Hall, Leah Rosenthal, Dani, Virgil, Cheree Cargill, Jeanine Hennig and others. \$12.50 fc. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

SOUTHERN LIGHTS SPECIAL 1.5. An all MAN FROM UNCLE mini-zine of an adult nature. No same sex or violence. Approximately 50 pages long and available for \$4.00 fc. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SYNDICATED IMAGES is a media zine, first published in Jan. '85. In #1: GALACTICA, ST, SW, UFO, THE PROFESSIONALS, BLAKE'S 7. Fiction by Jenson, Heston, Adamson, Brock, Sterling. #2: SW, ST, STING RAY, ALIEN, PROFESSIONALS. Fiction by Brock, Heston, Sterling. #3: SW, KNIGHT RIDER, GALACTICA, BLAKE'S 7, CAPTAIN SCARLETT. Fiction by Jenson, Heston, Adamson. #4: SW/JEDI, ROAD WARRIOR/MAD MAX 2, PROFESSIONALS, UFO. Fiction by Heston, Jenson, Conrad. All issues illored by Adamson & Adamson. #1 out in Jan. '85, zine is approximately bimonthly--#4 out July '85. The emphasis is on action and adventure. Each ish is A4, 50pp, reduced, offset or Canon copy. Price, incl. of airmail: to USA: US\$7. To UK: £5. Other countries, please send SAE and 2 IRC's for flyers. IMO's; no checks please. Add \$1 to your total order to cover conversion charges--make IMO's payable to JJ Adamson. Send to: THE ENTROPY EXPRESS, PO BOX 270, BRIGHTON, SOUTH AUSTRALIA 5048.

THE OLD REPUBLIC READER. Quarterly, 20 pp, computerized, short illored SW fic., poetry, toons, comics, articles. TORR is available for \$1.75/issue or

\$6/4 from Suzy Sansom, 376 Granada Drive, So. San Francisco, CA 94080. Editor is seeking filler art submissions--please help.

THE PRINCESS TAPES, a SW/Princess Leia-oriented fanzine is now available from Krystarion Press for the cover price of \$7.00. Contains 5 stories including 3 pre-SW tales from Leia's background, 3 articles, two poems, two art portfolios, our infamous "unclassifieds", and much more. TPT also features a color cover by Connie Faddis. Send SASE or SASP for mailing information. Sorry about that, but it varies too much for one price to cover all. Send to Krystarion Press, c/o J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

THE PRINCESS TAPES: THE PROLOGUE is still available for \$1.50 cover price, \$2.50 fc mail. If ordered together with TPT, send SASE or SASP for mailing costs. Send to Krystarion Press, c/o J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

THE WOOKIEE COMMODE #1: Nominee for the 1984 "FAN #*&(% Award". Fiction, articles and poetry by Ripley, Peed, Thomas, Martz, Rogan, Saye and others. Art by River, Peed, Fregni, Carleton and others. Cover by Karen River. \$12.50, first class mail, \$10.00 in person. Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

THE WOOKIEE COMMODE #2: Dedicated to all of you who thought we'd learned our lesson: Here we go again! Fiction by Gollledge, Ripley, Cope, Martz and others; art by Lybarger, River, Charvat, Peed, Dani, Bryant, and others; plus poetry, articles, puzzles and Something to Offend Absolutely Everyone! 208 pages, perfect bound. \$13.50 in person. For postage, add \$3.50 first class, or \$1.00 book rate. Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

UNIVERSAL TRANSLATOR is a quarterly newsletter listing available, proposed, and international zines for all media fandoms in a convenient, "see-at-a-glance" format. Also includes reviews, con info, and other items of interest to fandom. \$2.75 per iss. (\$3.75 overseas); subscriptions are available for up to two issues--\$5.50 (\$7.50 overseas). Make checks payable to Susan J. Bridges, 200 West 79th St. 14H, New York, NY 10024. Editors, ads are free and we are looking for yours!

VHF-THE COMPLETE BOOK OF LYRICS. All the lyrics to all of Martie Benedict's songs celebrating the many film roles of Harrison Ford. Art by Wanda Lybarger and Carlotta Vaughan. A must for fans of Martie's songs! \$12.00 fc. Martie Benedict-O'Brien, 4515 Dewey Dr., Colorado Springs, CO 80916.

WELL OF THE SOULS #4: "An Eye for an Eye" by Tammy Monfette. Indy and Belloq are drawn to a mysterious jungle city for the legendary jewels it is said to hold. What they find there is more than they bargained for...or could conceive of in their wildest dreams--or worst nightmares. "The Exhibit" by Carol-Lynn Sappe'. A handsome archaeologist and his beautiful assistant try to retrieve the Ark of the Covenant from its hiding place. If you think you've heard it before, you're wrong--because this archaeologist's name is Marcus B. Jones and this is today! "As Time Goes By", by Jeannie Webster and Sally Smith. A few small incidents from the life and times of Dr. and Mrs. Jones, from 1939 to 1983.

Sometimes funny, sometimes serious, but always containing more in-jokes than you can imagine! And more: stories, non-fiction, filks, poems, puzzles, and of course the famous WOTS-style cartoons. Cover by Martynn, art by Cargill, Fint, Kreuz, and Truax. \$6.00 FC from Sally Smith, 38725 Lexington St. #247, Fremont, CA 94536. Xeroxes of #1-3 are available. SASE.

COMING TO A GALAXY NEAR YOU

A CLOSE CIRCLE OF FRIENDS--a new quarterly minizine to begin publication after the first of the year. Needed: vignettes, thumbnail sketches, articles, cartoons, and filler art. Send SASE to Sandi Jones, 629 Dana Court, Unit B, Naperville, IL 60540, for submission and subscription information.

A TREMOR IN THE FORCE #3 will feature a material by Carolyn Gollledge, shorter fiction by Marcia Brin, T. S. Weddell, Michelle Malkin, Martie Benedict, Jacqueline Taero, Carol Mularski, Robin White, Kate Birkel, Matthew Whitney, Judith Tyler, Rhonda Henderson and Gail Small, plus more of your favorite writers both old and new. We will also feature the art of Wanda Lybarger, Martynn, Dani, Jenni, Leah Rosenthal, Steven Fox, Dianne Smith, Pat Easley, Mark and Melea Fisher, and Jim Markel. Due out for MediaWest#Con VI. Please SASE Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043.

ALL THAT JAZZ--the first and possibly only all A Team zine around! #1- Fiction so far by Garrett, Smithline, Habel. Art so far by Larimer. Submissions now being sought and accepted. Black Unicorn Press, K. L. Smithline, 5001 14th Ave., Brooklyn, NY 11219.

THE BARON OF BESPIN -- Lives! Yes, we will be publishing...by next May's cons, if not sooner. So, gather 'round all you folk who appreciate Calrissian's difficult position between a rock and a hard place. Fiction by Deneroff, Dickenson (reprint from GALACTIC FALCON), Matthews, Nowakowska, Sharpe, Synge. Art by Heath, Henderson, Seigrist, Willis. Cover by Signe Landon. Digest-size 64 pages, reduced type. Barring postawful increases, price should be \$3.50. Send a check or money order now, or SASE for later information to: Susan Matthews, 2330 Federal Ave. East, Seattle, WA 98102.

CHOICE PARTS--a new Harrison Ford zine, just a bit more on the adult side. Material already accepted includes fiction by Carolyn Gollledge, Ann Wortham, Jeannie Webster and Kate Birkel, and poetry by Martie Benedict, Pat Nussman and Patricia D'Orazio, with art by Wanda Lybarger, Dianne Smith, Jim Markel and other award winning artists. Stories won't be turned down because of sexual content, but we don't want hard x-rated stuff either. Editor's discretion and stories will be judged individually. Again, the emphasis is on QUALITY. Tentatively due out July, 1986. If interested in contributing, SASE Cheree Cargill, 457 Meadowhill, Garland, TX 75043.

CIRCLE OF LIGHT #3. Now soliticing contributions for this SW zine, due out in 1986. All interested parties please contact Jumeau Press at 2720 Exuma

Road, West Palm Beach, FL 33406.

DRAGON'S TEETH by Carol Hines-Stroede. A novel of the first STAR WARS trilogy. Illustrated by Nancy Stasulis. Edited by Joyce Yasner and Devra Michele Langsam. Coming in the fall from Poison Pen Press, 627 East 8th Street, Brooklyn, NY 11218. SASE for publication date and price.

ECLECTIC--a new multi-media zine is now open for submissions from all fandoms. We will probably concentrate on STAR WARS and STAR TREK, since they have the largest following in media fandom, but all other fandoms, as well as original SF and fantasy creations are welcome, including comix. Our emphasis will be on quality (we intend to do this thing up right with excellent layout and printing), but we are willing to work with submissions that show promise. Krystarion Press, c/o J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

FAR REALMS #8. SASE for info. Galactic Winds Press, Jeanine Hennig, PO Box 166362, Irving, TX 75016.

FORCE IMAGES--a new idea in fanzines--one totally devoted to the artist! A one-shot that may persevere if enough interest is shown, a gallery of stunning reproductions of fandom's finest artists! Deadline for contributors is February 28, 1986, so if you're interested in showing your talents, please contact me soon! And for those who are interested in buying--well, you're ALWAYS welcome! SASE Galactic Winds Press, Jeanine Hennig, PO Box 166362, Irving, TX 75016.

FROM THE HART. Come march with the Mulligan Guards in this tribute to Mark Hamill's portrayal of Tony Hart in the charming Broadway musical, HARRIGAN 'N HART. Deadline for submissions: Dec. 31st. For more information, SASE to DMC Press c/o Kelly Francois, 235 Union Avenue B1024, Campbell, CA 95008.

GUARDIAN 7 will contain two long novellas, "Sabacc!" by Birkel and "In the Passage," by Knights; plus "What Price Friendship?" by Bielowicz; "And He is Us," by Hines Stroede; "Pavane for a Dead Princess," by Randolph; and "Loose Ends," by Otten & Rosenberg; more. Lots of poetry and art as well. Due Dec. '85. Make checks payable to Mazeltough Press. \$5.00 + SASE. Linda Deneroff and Cynthia Levine, co-eds. Make checks payable to Mazeltough Press. Canadians, please add 50¢ postage. Write to: MAZELTOUGH PRESS; PO Box 248; Wayzata, MN 55391.

JUST A COUPLA JOKERS. The first all SIMON & SIMON zine (that we know of!) is looking for submissions of fiction, poetry, filks and art, as well as interested parties in such a zine. Aiming for a Christmas '85 printing, we already have work by Jeffords, Carr and Hall with promises for more. Submissions and SASE's (no money at this time, please!) to Jumeau Press, 2720 Exuma Road, West Palm Beach, FL 33406.

JUST DESERTS, an all RAT PATROL zine, will be available around January 1986. Contents include: "The Need for Faith Raid" by Linda Knights, "The Sons of the Desert Raid" by Diane Farnsworth, "The Thicker than Water Raid" by L. A. Carr, "The Fedora Raid" by Susan Hall and more from Lorraine Bartlett, Cathy Bryson and Carol Jenkins, Rachel Carico, Susanne

McGhin and Ann Wortham. Art by Virgil, Dani, Otten and Brinkmeir. \$10.00 fc or \$9.00 UPS. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701. Deposit accepted for #2 at \$5.00 and SASE.

LATE NIGHT #2--due June, 1986, includes SSF, Ironside, GAH, SW, Steele, ST. We still need humorist and artists. Help!! SASE Judy Maricevic, 713 Overhill Dr., N. Versailles, PA 15137.

LATE NIGHT #3--accepting submissions of fiction, poetry, humor, art, filk, etc. beginning February 1st. Beginners welcome (we're tough but we're fair)! All submissions and questions, please SASE Judy Maricevic, 713 Overhill Dr., N. Versailles, PA 15137.

LEGENDS OF LIGHT. As of February 1985 there will not be a third issue of LoL such as issues one and two. The major deterrents are increased job demands and limited financial resources for the editors. However, we are planning to publish the sequel to Susan Voil's "Forerunner" (LoL #1) in Spring 1986. Included with this mini-issue will be additional contributions, including short stories, poems, filks, artwork, LoC's for issue #2 and filler material. A firm limit will be imposed on the number of pages in this third issue. Contributions will not be accepted until September 1, 1985. Please watch for future notices in the ad sections of zine for details. Thanks to everyone for their support of LoL! Rebecca Walker & Susan Voil, editors.

MELANGE VI. Mixed media anthology due out Fall '85, featuring SIMON & SIMON, AIRWOLF, MAN FROM UNCLE, VOYAGE TO THE BOTTOM OF THE SEA, WITNESS, REMINGTON STEELE, STAR TREK, TEMPLE OF DOOM, STAR WARS. Authors and Poets: Christine Jeffords, Pat Hailey, Jean Graham, Diane Farnsworth, Linda Boster, Kelly Hill, S. T. Peach, Jean L. Stevenson, and Jacqueline Taero. Art by Barbara Fister-Liltz. \$6.50 ppd. Checks payable to: Barbara Fister-Liltz, 8601A West Cermak Road, North Riverside, IL 60546.

NOT JUST LUKE. A zine still in its infancy, just waiting to grow up. Now reviewing submissions of all kinds. NJL is a playground for Mark Hamill fans with pen in hand. Mark has portrayed many a character, NOT JUST LUKE! Send submissions or info SASE to: DMC Press c/o SASE Kelly Francois, 235 Union Avenue B1024, Campbell, CA 95008.

ON A CLEAR DAY YOU CAN SEE DAGOBAH #2. Now accepting submissions for a SW zine. Need poetry, stories (short or long), art, filks, and cartoons. No x-rated material, please. If interested we would love to hear from you. Please send a SASE to M&M Graphics, c/o Mark and Melea Fisher, 3474 N. Beltline #2133, Irving, TX 75062.

ONE FROM THE HEART--A proposed one shot zine dealing with all the characters Mark Hamill has portrayed on television, film and stage. We are currently seeking all types of submissions (open letters, filks, short stories, long stories, artwork). Ann Harvers and Lee Shenker, Co-Editors. Naughty Girls Press, 411-84th St., Brooklyn, NY 11209.

1.21 GIGAWATTS is hoping to become a reality. This is a feeler to find out if anyone is interested in reading, writing for, drawing for, etc., a zine dedicated to the 1985 summer smith hit BACK TO THE FUTURE. I would love to see alternate endings and

BTF II proposals. Send a "Hey!--Let's do it!" SASE to: DMC Press c/o Kelly Francois, 235 Union Avenue B1024, Campbell, CA 95008.

PERFECT FUSION, VOL. I, has been delayed but is still in the works! The first volume of this adult zine published by a former editor of *Organia* will contain 75% SW's and 25% SF material. Contributors include: Abelove, Alman, Blaes, Cargill, Denton, Drake, Faraci, Fetter, Hedge, Hennig, Kaplowitz, Knights, Loreinstein, Mathai, Malkin, Osman, Stasulis, Swan, Tennison and many others. Age statement required. Beverly Loreinstein, 432 Fanshawe St. #9, Philadelphia, PA 19111.

PERSPECTIVE is the two-part fanzine. The first half is a letterzine where you can air your opinions, insights, and spurts of brilliance on any fan topic in this or any other universe. In other words, anything goes! You determine the content. Part II will consist of fanzine reviews from all genres. Fanzines are so expensive, it's nice to know what you're getting. Submissions for Part I to: Black Unicorn Press, Kerri Smithline, 5001-14th Ave., Brooklyn, NY 11219. Submissions to Part II to: Caitlin Rothermel, Lace Neon Press, 3 Stuyvesant Oval, New York, NY 10009. SASE for deadlines and any other information.

POWER OF SPEECH--a new ST/media letterzine with absolutely no censorship and devoted to civilized controversy is ready to go to print. Price not yet finalized. First issue includes articles and discussions on the Vulcan *Katra*, the Vulcan wars, the Jedi, Blake's 7, THE PROFESSIONALS, analyses of the ST films vs. the series, and lots more. Guaranteed to exercise the brain. Send SASE and \$1 to Sandra H. Necchi, 4835 Cedar Ave., Philadelphia, PA 19143.

PRISMS a new zine that aspires to be the "Encyclopedia of SW fan universes", is forthcoming soon. Keep your eyes on this space next time! Galactic Winds Press, PO Box 166362, Irving, TX 75016.

REVENGE OF THE SITH. Nearly twenty years have passed since Jedi Master Luke Skywalker fled to the desert world of Tatooine, condemned by the Alliance along with the entire Jedi Order. At the Sanctuary there, training has continued in secret as Luke prepares for a future in which the Jedi Knights will again take their rightful places in the galaxy. But the Lords of the Sith are beginning their move toward ultimate power. REVENGE OF THE SITH is the sequel to A NEW CHALLENGE by Ellen Randolph. Artwork by Karen River and Letitia Wells. Available late 1985. \$5.00 and SASE to reserve to Full Court Press, 4460 Euclid Avenue, #17, San Diego, CA 92115-4530.

SHADOW DANCE II. Twice the size of #1. Fiction by: Smithline, Hunter, Wortham, Wardwell, Garret. Poetry by Mary Robertson, including special memorial poem to Jon-Eric Hexum. Games by Vandiver and Erwin. Art by: Brinkmeir, Zan, Dunster. Jon-Eric Hexum cover by J. R. Dunster. Approximately 100 pages. Reserve your copy now! Only 20 more reservations needed to go to press. Final price: \$12.00 USA, \$15.00 overseas. Please make your check payable to K. L. Smithline. Black Unicorn Press, c/o K. L. Smithline, 5001-14th Ave., Brooklyn, NY 11219. #1 still available for \$7.50.

SHOOTING STAR #2--The original Mark Hamill zine!

"Like an Unfinished Symphony" by Linda Knights. There is one Jedi left besides Luke, but the young Jedi's search leads to unusual circumstances. "Pit-grimage" by Lee Vibber. The Force seems to have deserted Luke after his victory over the Death Star...or has it? Art by Cargill, McPherson, Lane, Jen-ni and much more. Cover by Karen River! \$4.00 and SASE will reserve your copy. Due out for MediaWest. Galactic Winds Press, Jeanine Hennig, PO Box 166362, Irving, TX 75016.

SIGNS OF WISDOM: A "Desert Seed" novel by Carol Mularski; planned for fall/winter 1985. Limited print run based on orders received. To reserve, send \$5.00 and SASE to The Unknown Press c/o Callahan, 6101 Seminole St., Berwyn Heights, MD 20740. Checks payable to Chris Callahan.

SOUTHERN KNIGHTS #2 will be available at MediaWest 1986. Contents include: "Above All Shadows" by Carolyn Gollidge, "Memories" by Linda Knights, "Frimento" by L. A. Carr, "Return Engagement" by Liz Sharpe and more. Art by Virgil, Dani, etc. \$5.00 & SASE to reserve. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

SOUTHERN LIGHTS #2 is will contain "Steaming Wangs" (a western, of sorts) by Cargill and Virgil, "Raiders of the Lost Carbonite" (yeah, it's what it sounds like...) by Carolyn Gollidge, "Triangle Blues" (S&S) by Christine Jeffords, "To Savor the Bitter Wine" (S&S) by L. A. Carr, and much more by Sheila Paulson, Pollett, Terrell, Farnsworth, McGhin, Qualls, Rosenthal, Rosenberg and others. Universes include: BLAKE'S 7, THE MASTER, HILL STREET BLUES, MAN FROM UNCLE, RAT PATROL, STAR WARS, INDIANA JONES, AIRWOLF, SWAT, VOYAGE TO THE BOTTOM OF THE SEA, MIAMI VICE and more. Art by Virgil, Sansom, Dani and Leah Rosenthal. \$5.00 and SASE to reserve a copy. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701. Submissions are open for #3 but it's filling up VERY fast. SOUTHERN LIGHTS #1 is now sold out.

SOUTHERN SEVEN is a brand new all-BLAKE'S 7 zine and already contains "The Heart of the Matter" by Linda Terrell, "A Mind is a Terrible Thing" by Terrell, "Half-Blaked" by Leah Rosenthal, "Fifth Season" by Rosenthal, and much more by L. A. Carr, Wortham, Hall, and others. Artists are needed. I can't ask Leah to do it all (put down that club, Rosenthal!!!!). I'd prefer you send a SASE but no money, if you're interested. Thanks. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701. Oh, submissions are actually still open for this one.

THE COMPLETE ZEEK Vol 1 will be published as soon as I have 100 pre orders with which to pay the printer. The two volume set will include all of Anne Elizabeth's non-"Circle of Fire" stories, including pieces from the universes of SW, Trek, Blade Runner, Indiana Jones, Remington Steele, Dracula and more. To reserve, send \$5 and SASE to Pat Nussman, 2J Breezy Tree Court, Timonium, MD 21093.

THE ENEMIES by Lynne Farr. Did you ever wonder what Darth Vader was doing while Luke was studying on Dagobah, Leia was organizing the rebellion and Han was cooling his heels in carbon freeze? Inquiring minds want to know! SASE for info to Jackie Edwards, 2206 So. 42nd, Omaha, NE 68106.

THE LEADING EDGE is a SF and F zine that features new and old writers and artists. Material for TLE #6 and 7 include stories, poetry, art and articles. If you are interested in submitting or subscribing to TLE, please contact: The Leading Edge, c/o Marion K. Smith, JKHB Rm. #3163, Brigham Young University, Provo, UT 84602.

THE MILLENNIUM FALCON CASEBOOK is a thematic one-shot seeking contribs; SASE for guidelines. BRIGHT-STAR IN GLORY, the only mainline Brightstar Universe novel will take the Lucas/ Brightstar cast through their analog of ROTJ; written by Christine Jeffords, planned for May '85 debut, and now accepting SASEs. Phantom Press, Christine Jeffords, 630 Bloomfield Ave., Verona, NJ 07044.

THE MONOCLE is a fanzine dedicated to the fantasy TV series WIZARDS AND WARRIORS. Now accepting checks for deposit of \$5.00 plus a SASE which will reserve your copy. Checks should be addressed to Mel L. Gifford. They will not be cashed until I go to press which should be about Jan. 85. Send money to Camarand Press, c/o Mel L. Gifford, 355 East 400 North, Provo, UT 84601.

THE PRINCESS TAPES #2 is open for submissions. Writers needed desperately! Sole, single editor looking for one or more up-and-coming writers (or even more established ones) in media fandom. Object: stories to fulfill THE PRINCESS TAPES backgrounds and personalities for TPT, including Han Solo, Luke Skywalker (childhood), Obi-Wan Kenobi, Wedge Antilles, Chewbacca, etc. Sole editor also needs editorial help (firm but fair) on her own literary efforts. All who participate will be given full credit, a free zine, and much gratitude (as well as hopefully ego-boo from the fans). Write for details. Krystarion Press, c/o J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

THE WOLFHAWKE TAPESTRIES. Based on the legendary events portrayed in the medieval fantasy LADYHAWKE. Now taking contributions for our premiere issue. Art, fiction, poetry, songs, historical perspectives--anything the fertile mind can conceive and put to paper--are needed and welcome! SASE for info. Wolfhawke Press, Ltd., c/o Sandy Williams, 3738 Holland Avenue, Dallas, TX 75219.

THE WOOKIEE COMMODORE III: Now accepting contributions of fiction, fact, art, poetry, letters of comment, and general nonsense. (Please do not send us dead poultry COD! Even if you do consider that a "comment"!) Deadline for submissions: January 1, 1986. For submissions guidelines or submissions write Samia Martz, 78 Council Trail, Warrensburg, MO 64093. We will be ready for MediaWestCon Six--will you??

THOUSANDWORLDS COLLECTED. In one place (but more than one volume), at last! All of Maggie Nowakowska's 'ThousandWorlds' stories, including several new ones(!), plus new introductions and notes by the author. Due May '86. Make checks payable to Mazeltough Press. \$5.00 + SASE. Linda Deneroff and Cynthia Levine, co-eds. Make checks payable to Mazeltough Press. Canadians, please add 50¢ postage. Write to: MAZELTOUGH PRESS; PO Box 248; Wayzata, MN 55391.

VERTIGO (formerly THING) is in need of contributions for its first issue (a really unique situation,

huh?). We accept just about all media, and prefer stories with an off-the-wall slant. Real psychotic stuff. Cross-universe stories, What-If stories, parodies, humor, Twilight Zone-type twist endings, unusual angles, that sort of thing. We also need articles, reviews of just about any sort, and artists. We will consider stories of just about any length but we're not inclined to do continued pieces. VERTIGO will be about 200 pages, unreduced, with an estimated price of \$5.00 plus postage, or less as we are aiming at the cheapest zine in town. Send contributions to: VERTIGO, c/o Tim Blaes, Route 6, Box 294, Hendersonville, NC 28739. To reserve your copy, send a SASE to: Susan Kimzey, PO Box 875, Greer, SC 29651. Remember, if Weird has a name, it must be VERTIGO!

WELL OF THE SOULS #5. Due out Winter '85. Full of more short stories, cartoons, and featuring a full-length novel, "Tinseltown" by Roberta Rogow. Indy, Willie and Shorty return to America and fall in with evil companions--like William Randolph Hearst, Katharine Hepburn, F. Scott Fitzgerald, David Niven, Louis B. Mayer...not to mention the Chinese thugs who are out to get Indy and Shorty in revenge for Lao Che's son's death...and a natural disaster or two. You get the idea! I'm still looking for more submissions and am desperate for artists. Sally Smith, 38725 Lexington St. #247, Fremont, CA 94536.

OTHER WORLDS

ANNOUNCEMENT FROM KRYSTARION PRESS: Help an editor complete her mailing lists. If anyone plans on purchasing THE PRINCESS TAPES and already possessed a copy of TPT: THE PROLOGUE, when sending in the order indicate which number of THE PROLOGUE you have. This will be greatly appreciated with mucho thanks by the editor of both the above zines. Also that will allow said editor to match the numbers of both zines for each fan who orders them. Thanks. J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

ATTENTION TEXAS SW/LUCAS FANS! The Texas Rebel Alliance and Archaeological Society (TRAAS) is forming to fight the tyranny of the forgotten fen! TRAAS will be a statewide network to spread news & information about the SW/Lucasfilms projects, promote, aide, and prepare programming & exhibits for local cons, and organize parties and special projects. For further information, SASE C. E. Cooper, PO Box 66244, Houston, TX 77266.

BACK ISSUES OF SF MAGAZINES (Starlog, Fantastic Films, etc.) 1978-1981. Also SW toys & cards; paperbacks on SW, ST, Battlestar Galactica, etc. for sale. Or will trade for SW, SW, Doctor Who zines, DW novels and other DW and Tom Baker items. Please send SASE for list. Gayle Johnson, Rt. 4, Box 64, Chatsworth, GA 30705.

BUTTONS MADE TO ORDER. Subjects include Harrison Ford, Mark Hamill, Star Wars, A-Team, "V". Photo, general and novelty buttons as well. Legal size SASE for catalog. Black Unicorn Press, K. L. Smithline, 5001-14th Ave., Brooklyn, NY 11219.

CELEBRITY PHOTOS. My candid photos of over 10,000 stars have appeared in national and international publications. SASE for information. Nancy Barr,

506 Windermere Avenue, Interlaken, NJ 07712.

CONZINEIENCE is coming--a convention by fans, for fans, for fun! A media/fanzine convention with multitudes of activities planned, including panels, dealer's room, art show/auction, banquet, costume ball and much, much more! Located at the Holiday Inn North, one minute from the Dallas-Ft. Worth Airport in (where else?) Irving, Texas. This is the convention the South's been waiting for! July 4, 5 and 6, 1986. Make your holiday special! SASE Galactic Winds Press, c/o Jeanine Hennig, PO Box 166362, Irving, TX 75016.

FOR SALE--extensive SW collection of long time SW fan. Some zines, many pre-TESB toys, magazines and SW and Harrison Ford photos. Legal sized, double stamped SASE for available lists to: Lisa Adolf, 2804 Kitsap Way, Suite 203, Bremerton, WA 98312.

GEORGE LUCAS APPRECIATION AND ADMIRATION SOCIETY. Dedicated to George and George alone, the GLAAS is merely an attempt to bring together those who truly appreciate all that George has done for us. The GLAAS, unfortunately, is in no way related to Lucasfilm Ltd. and its properties and therefore relies totally on YOU, the appreciative and admiring member for the contents of its quarterly newsletter. The newsletter will be a place for all to voice their opinion, react to another's opinion, display artwork, comics and the like. Yet, in no way will it be a place for digression to a level of gossip and smut. George had done so much for us. Let's all appreciate him together. One year membership: \$5.00 (\$8.00 overseas). Write to: GLAAS, c/o Kelly Francois, 235 Union Avenue B1024, Campbell, CA 95008

GOOD NEWS, FORD FANS! The Walk of Fame Committee has now accepted the nomination to place a star on the Walk of Fame in Hollywood for Harrison Ford! We still need your help, though! The Star Fund now stands at \$1,725.00 of the \$3000 required. This is the fans' way of saying "Thanks" for the many hours of pleasure Mr. Ford has given us! All contributors will have their name put on a scroll which will be presented to Harrison. This project is being conducted in cooperation with Pat McQueeney Management, the firm that represents Harrison, and with his full knowledge. Strict records are kept of contributions and passed along to Mr. Ford's secretary for their records. Any and all contributions are appreciated. Please note new address: Ruth Scott, PO Box 694, San Bruno, CA 94066.

I AM LOOKING to buy the following zines: FAR REALMS #1-2, GUARDIAN #1 3, SKYWALKER #1-4, and A TREMOR IN THE FORCE #1. If anyone can help, please write to me. Lisa Thomas, 7606 Lady St., Charleston, SC 29418.

I AM OFFERING fair, honest zine reviews in return for free or postage only copies. Will accept defective copies and will provide copy of review before publication. Am also offering experienced, complete proofreading in return for contrib copy. Sandra Necchi, 4835 Cedar Ave., Philadelphia, PA 19143.

I AM WISHING TO BUY STAR WARS zines. If you have any you are willing to sell, please send price you are asking, title and condition to Sheryl Herrly, 2330 North Evergreen, Phoenix, AZ 85006.

LOOKING FOR OUT-OF-PRINT ZINES? Terminal poverty is forcing me to sell a large part of my gigantic zine collection. Separate lists for Star Trek and Star Wars zines/memorabilia. Send SASE (40¢ for both lists) to R. Magda, PO Box 11328, Chicago, IL 60611.

MIAMI VICE Stationery for sale. Original art by Suzy Sansom. 25 sheets in assorted colors only \$5 post paid. Also available: Indiana Jones, SW. Please SASE for flyer. Available from Suzy Sansom, 376 Granada Dr., So. San Francisco, CA 94080.

NEEDED: all of the British SW comics that feature the "Raiders of the Void!" plot (Goodwin story, Golden art). Will borrow and return or buy for \$1.00 each. 50¢ all other British SW comics. Tim Blaes, Route 6, Box 294, Hendersonville, NC 28739.

SALE--includes zines (SW and ST), posters, Japanese photo magazines, comics, Remington Steele photos, artwork, lobby card sets, and more other miscellaneous junkie than you can shake a lightsabre at! For list, SASE Pat Nussman, 2 J Breezy Tree Court, Timonium, MD 21093.

STAR TREK SLIDES--Set of 20 for \$15. All episodes, all characters. Individually--\$1.00 each, minimum 5 slides. SASE Black Unicorn Press, K. L. Smithline, 5001-14th Ave., Brooklyn, NY 11219.

STILL PLAYING CATCH-UP? With the editors' permission, we offer photocopies of the following zines: ARCHAEOLOGY 101, EMPIRE REVIEW, KESSEL RUN, CROSSED SABERS, FACETS, MOS EISLEY CHRONICLE, DOCKING BAY, FAR REALMS. Coming: TREMOR IN THE FORCE #1 and #2. Editors inquiries welcomed. SASE for flyer. De Van Press, 1108 Pepper Dr., Madisonville, KY 42431.

THE OFFICIAL UNOFFICIAL HARRISON FORD MINI-CON. In conjunction with WorldCon 1986, Atlanta, Georgia. This mini con is in the planning stages, and we need your help. Tentative plans call for renting a room at the hotel for the purpose of gathering together Ford fans for chatting and discussion, and whatever else comes up. Depending on response, we will try to arrange for some tables for the sale of fanzines, etc., and a VCR for viewing tapes of appropriate movies. Suggestions are welcome. SASE for further information. C. L. Smith, 31 Lincoln Ave., Lansdale, PA 19446.

VHF--Harrison Ford-inspired songs by Martie Benedict. Tapes featuring Han, Indy, Kenny, Tommy, Rick and others. New WITNESS tape now available! SASE Martie Benedict O'Brien, 4515 Dewey Dr., Colorado Springs, CO 80916.

WANTED: Copies of "Falcon's Flight" #2, 4, 5 & 6. Willing to pay a reasonable amount for them. I hope someone can help me in SW zine world. Want to complete my set. Fran Husejinovic, 1722 Decatur St., Ridgewood, NY 11385.

WANTED: for ROSTIRASA's clippings/articles files: ST and DR. WHO clippings and/or articles wanted from across the country and from overseas. Good, readable copies are acceptable, though the originals are appreciated! Will trade for copies of articles of ST and DW that I have, or copies of articles from Raiders/TOD, Tom Selleck, Knight Rider/Hasselhoff, old Starsky and Hutch, the SW Saga/characters therefrom, and old series ST. SASE's are a must when inquiring on availability of certain articles

and they are greatly appreciated otherwise! ROSTI-RASA, De Ghysel, PO Box 24, East Rochester, NY 14445.

WANTED: Out-of-print SW zines. Also looking for photographs and SW collectables. I have a few large SW dolls for sale or trade, also access to many more dolls. Sandi Jones, 629B Dana Court, Naperville, IL 60540.

WANTED: Some highly organized person to write episode guides composed of Air Dates, Titles, and brief Synopses of any current TV program of fan interest for those of us videophiles who have been woefully unorganized. Examples: A-Team, Airwolf, Doctor Who, Knight Rider, Remington Steele, et al. In case of duplication, only most complete listings will be printed. Partial lists accepted. PERSPECTIVE, Black Unicorn Press, K. L. Smithline, 5001-14th Avenue, Brooklyn, NY 11219.

WANTED: Artists for ALL THAT JAZZ, the all A-Team zine. Please send examples of your work along with SASE to: ALL THAT JAZZ, Black Unicorn Press, K. L. Smithline, 5001-14th Avenue, Brooklyn, NY 11219.

ZINE SALE: Vintage STAR TREK collection, mainly from mid-70's such as "Spock Enslaved", "Kraith Collected", etc. SASE for price list to Sharon R. Saye, 124 Davis St., Apt. A, Bridgeport, WV 26330.

ZINE SALE: Many out of print. Misc. SW stuff for sale. SASE for list. Thekla Kurth, 851 N. Pheasantbrook Cir., Centerville, UT 84014.

3-1/2 x 5 PHOTOS: Harrison Ford color photos from Letterman, Conversation, Graffiti, Dan August, Getting Straight. SASE for flyer. Also Dirk Benedict --20 color photos from the Alan Thicke Show. All photographs are clear and sharp! Excellent artist's

reference. Jon-Eric Hexum from Voyagers, Cover-up (several sets). SASE for price flyer. Black Unicorn Press, K. L. Smithline, 5001-14th Ave., Brooklyn, NY 11219.

CHANGE OF ADDRESS

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